

BLESSED BY

Send 1/6 for catalogue.
Orchestral leaders write for
particulars of Journal.

PETER BERNARD

MUSIC PUBLISHER,
Palace House, 128, Shaftesbury
Avenue, London, W.1.

Wires: "The Era," London. Phone: 4546 and 4547 Regent.

VOL. 86. No. 4,387.

REGISTERED AT THE GENERAL
POST OFFICE AS A NEWSPAPER.

THURSDAY, OCTOBER 19, 1922.

PRICE FOURPENCE.

THE



ESTABLISHED 1837.

ERA

Publishing Offices: 35, Wellington Street, Strand, London, W.C.2.

SAY IT WITH
KISSES.Send 1/6 for catalogue.
Orchestral leaders write for
particulars of Journal.

PETER BERNARD

MUSIC PUBLISHER,
Palace House, 128, Shaftesbury
Avenue, London, W.1.**LADY TREE.**
Bindfield Priory, Bindfield, Berkshire.
London address, Ladies' Atheneum Club,
Dover-st., W.**MISS ETHEL GRIFFIES.**
Address,
79, St. Martin's-lane, W.C.1.**MISS PHYLLIS BROUGHTON.**
Address,
C/o "The Era" Office.**THE MISSES COMPTON**
(VIOLETTA and ELLEN).
Repertory Theatre, Nottingham.**MISS ANNIE SAKER.**
Address,
33, Haymarket, S.W.**MISS JESSIE BATEMAN.**
Disengaged.
20, Warwick-road, Earl's Court, S.W.5.**MISS ADELA CRISPIN.**
Address, 14, Craven-hill, W.2.
Phone, Paddington 4265.**MISS MONA VIVIAN.****MISS EDITH BLANDE**
(Mrs. Austin Brereton). At liberty.
8, Adam-street, Adelphi, W.C. Or Agents.**MISS GERTIE GITANA.**
Oct. 16, Olympia, Liverpool. Jim
O'Connor. Phone, Daision 3681.**MISS DAISY DORMER.**
Willesden and Putney.**MISS MAIDIE SCOTT.**
P.A. Magna Charta Island, Wray-
bury, Bucks. Phone, Egham 26.**LUNA AND SHAW.**
(Luna) (Howard). "Henpeck and
Pecker's Return." (Copyright No. 57691.)**MISS EDNA MAUDE.**
All coms. Percy Reiss, N.Y.A.
18, Charing Cross-road, W.C.**MISS FLORRIE FORDE.**
On Tour.**MISS HETTY KING.**
31, Pembroke Villa, Kensington,
W.11. Phone: Park 4282.**MISS KATRINA.**
Spirit of Youth, Assisted by Joan
Sole Agent, Julius Dufresne.**THELMA HAMILTON.**
Operatic Soprano.
King's, Sunderland. Next, Alhambra,
Barnsley. Vac. Nov. 20, Dec. 11, 12.**MAY HAYSAC.**
Park 3330.
19, Kildare-terr., W.2.**MISS IRENE SHAMROCK.**
Southsea.**MISS BETTY CHESTER.**
"The Co-optimist."**MISS NORA CREINA.**
28, Colchester-road, Kensington.
Phone, Western 184.**MR. AND MRS. CHALMERS**
MACKAY. On tour. Address,
"Rostrevor," Poulton-le-Fylde, Lancs.**CHARLES BOULT.**
Dis for Management, res. or tour;
would invest. 80, Spenser-av., Rock Ferry.**MR. TOM WATERS.**
On tour.**MR. FREDERICK BENTLEY.**
Kensington House, 201, Bedford
Hill, S.W.12. Phone: 419 Streatham.**MR. G. T. PATTMAN**
and Organ, the great musical per-
formance. On tour.**MR. VAL VETT.**
The Rag-time, Rag-picking, Rag-
Painter. On tour.**MR. GEORGE BOLTON.**
Maskelyne's.**MR. SANDY POWELL.**
This, Pal., Huddersfield.
Panto, T.R., Leeds.**MR. LESLIE STRANGE.**
Next week, Hippo., Coventry.**MR. ALFRED LEONARD.**
The Violinist. Rep. George Bar-
clay, 28, Colville-st., Bayswater, W.**SOUTHWOOD and Pink Lady.**
A Vaudeville Act of Distinction.
Empire, Dublin.**RICH AND GALVIN.**
Moss' Tour.**HAYMAN and FRANKLIN.**
Joe Mildred, 102, Charing Cross-rd.,
W.C.2. Phone Malda Vale 2892.**MR. HERBERT LEE.**
Southsea.
Harry Day.**MR. THORNLEY DODGE.**
P.A. 421, Fulham-road, S.W.
Phone, 3404 Ken.**HENRY J. CORNER.**
L.T.V.
Presents "Symphonia."**MR. CONN. KENNA.**
(Kenna Bros.).
Empire, Sheffield.**THE MARTINIS**
The Supreme Ballroom Dancers.
Continental Tour.**MR. GEORGE JACKLEY**
Olympia, Liverpool.
Coms., REEVES and LAMPORT.THE
ACTORS' ASSOCIATION.British Theatre Federation
the Alternative.

By SEYMOUR HICKS.

The Actors' Association has ceased
to be of any use to the dramatic pro-
fession. It is in fact, a menace.It may have, perhaps, achieved many
minor parochial objects, such as the
cleansing of dressing rooms, the minor
details of contracts, and the equalizing
of a few miserable bogus managers.What is wanted today is not an
Actors' Association, but a British
Theatre Federation. The industry of
the theatre is such a colossal one in the
life of the country that it is quite ridi-
culous to suppose that a body of actors,
nine-tenths of whom have no position
whatever, can possibly try to cope, as
they do, with problems which involve
enormous interests, they themselves for
the most part never having had any
other responsibilities than their weekly
lodging bill.The fact that there is an Actors'
Association, a London Managers' As-
sociation, a Touring Managers' As-
sociation, in itself proves that, far from
being unity, there can only be chaos
under the system which now exists.It is not a question of minor details,
which are a continual bone of contention
and a constant cause of friction. If
the theatre industry were one great
whole, these petty-fogging debates about
nothing would never be called into
existence.

Actors' Greatest Friend.

The greatest friend the actor has is
the actor-manager; the greatest mis-
take the Actors' Association ever made
is to eliminate him. He would have
been the bulwark between the Guggen-
heims and Art, and I know of no actor-
manager among my friends who, even
though he is ostracised by his fellow-
actors from their council, doesn't think
first and foremost as an actor.However, as the object of this very
hastily-dictated article at your request
is not for the purpose of attacking a
machine which is now in existence, or
drawing attention to how badly its
gears grind, and that it is in such a
powerless state that it is appealing to
enlist stage hands and mechanics to
help it to move, I will confine myself to
a few constructive remarks, rather
than destructive ones, and bring to
your notice the fact that, with the
beginning of the New Year, I hope
there will come into being the British
Theatre Federation, which will be
based on the finest organisation of its
kind in the world, the Bavarian
Theatre Contract.No longer will there be any sense of
opposing forces, working one against
the other for petty ends; no longer
will the actor have to look upon the
manager as his natural enemy, nor
will he have to remember what bene-
fits he is obtaining from his subscrip-
tions to a society which, on its own
showing is sadly behindhand.

An Industry Too Big To Play With.

The British theatre, apart from the
Art of it, is too great an industry to
be, as it is, a delirium on the financial
sea, and the only hope of getting jus-
tice and equity for the actor, as well
as placing him on a financially sound
basis, is that the theatre should have
on its Council men who are managers,
actors, actor-managers, authors, and,
in fact, every class of brain that con-
tributes to the creation of things.
There is no question, under these cir-
cumstances, that could arise that could
not be decided by an impartial tri-
bunal, composed as it would be of neu-
tral people, listening to the grievances
either of the actor, the manager, or
the author, all of whom would be re-
presented at our own common court.The plan for the forming of this
comprehensive scheme is now being
worked out, and I do not propose to
go into the very difficult question at
the moment of the uses to which the
members' subscriptions could be put
for the purpose of policies to insure
them against illness and accident, and
a thousand other benefits, which have
all been forgotten by those who im-
agine that the only duty of a
minority is to fight for the smaller
things in our life.

Managers Have No Redress.

That there are grievance which
actors may justly have against certain
managers is obvious. At the same
time, the actors must not forget that
the managers, when treated badly by

PEARL AND LINA MITCHELL.

These delightful sisters—Pearl, the celebrated young violinist, and
Lina, the talented singing pianist—will be seen in town next week at
the Kilburn Empire. Since their recent successful South Africa tour
Pearl and Lina have been appearing in the Provinces, and are this week
at the Hippo., Southampton.them, have little or no redress, and
that a theatre manager is asked in
cases of glaring incompetency to re-
tain the services of many who would
be much better employed in washing
dishes.I doubt if it will be necessary, under
the new scheme, to even ask for a sub-
scription. We have at our hand many
ways of raising enormous sums through
our work, and placing them all to the
common good. When a man earning
£3 10s. a week is in work, he can
afford to pay a shilling of that for a
common cause, and so can pro rata
those who are earning larger sums.A minimum charge for free seats
given by managers to their friends—
or, indeed, anybody—say of only 3d.
or 6d. throughout the country would
mean an extremely good revenue, while
a definite charge to be made by every
actor for the good of his Federation
when called upon to play for charita-
ble performances other than hospitals,
would have either the effect of stop-
ping a large quantity of these matine-
es, which are sucking the life of the
theatre out of it, or would alterna-
tively help to create a fund to which
those in trouble might go, not asking
for charity but for money, which they
indeed have themselves at another
time earned.

Gentle Constraint.

There are a dozen other ways under
consideration for obtaining finance
legitimately for the common good, and
as there can be no doubt about the pro-
tection of the actor under this new
scheme, it cannot be a question as to
whether or no any manager or any
actor can join; if he wishes to; it will
be that every actor and every manager
will be compelled to join under the
most favoured nation clauses, as under
the Bavarian contract. If an actor
doesn't join the doesn't act; and if a
manager doesn't join, he doesn't open.It is not a bit of good attempting to
reorganise a faultily administered
parish. There is only one way to
handle the present situation, and that
is to deal with our great profession
imperial, as it were, calling in all
Dominions to be brothers fighting for
a united home instead of what is going
on at the present time, a number of
well-meaning but misguided persons
arguing as to the best house for a
corpse instead of affectionately fight-
ing for a life.

Management From the Top.

The British Theatre Federation must
be managed from the top of our pro-
fession, and not from the bottom. The
shipping industry is not managed by
the stokers of transatlantic liners.
Under the new scheme, which I hope,
in conjunction with a hundred of the
best-known people in our world, to
place before the great body of my com-
rades in the next two months, I amin hopes of being able not to voice
my own humble opinion, but the con-
sidered judgment of many eminent
men in submitting a scheme that will
bring happiness and equity to the
actor, and at the same time, amongst
other things, the very important one
of defining who is to be considered an
actor—that is to say, whether by time
or experience is he to be considered,
and so eliminate, or at any rate re-
tard, the advent into our very difficult
calling of every Tom, Dick, and Harry
who is permitted to call himself an
actor, because he paints his face and
pays a small subscription to some
society.A standard contract must always be
the basis of a fight. That there should
be a basic contract with the power of
elasticity to be decided by a govern-
ing body for special circumstances is
quite another matter; but to say that
Jones, who is willing to accept certain
terms from Smith, who is only able to
pay such terms, must refuse his bread
and butter because a standard contract
calls upon Smith to perform that which
he is quite unable, must be, to the
most ordinary mind, perfectly ridi-
culous.It is not necessary that there be
onerous clauses in any contract to the
detriment of the actor, and he would
be adequately protected from these by
a very powerful council, who would
want good and sufficient reasons for
everything.

Power of Individualism.

It is the individualism in Art that
will always make hide-bound rules
things to be broken, and so long as
there are various bodies of people all
pulling one against the other, it will
be impossible for any finality ever to
be obtained.There is only one hope. Not threats
on either side, either by the more
powerful threatening "Close!" or
by the weaker calling in artisans to
help them strike, but by a governing
body of the theatre, its members being
composed of its every branch, who will
listen, decide, and be powerful enough
to make even the greatest subservient
to its ruling.

"Snobs."

Twenty-four theatrical managers have
announced their intention of staying in
town over the week-end to see Mr. Harris
Deane's new comedy, "Snobs," which will
be done by the Interlude Players, at the
Kingway Theatre. In this play it is Mr.
Deane's endeavour to prove that the snob
does not invariably claim distinguished
birth. Sometimes his avowed pride in
lowly origin is the more irritating. The
aristocrats in "The Snobs" are ardent
advocates of Labour policy. Millionaires,
risen from the gutter, are Mr. Deane's
game. By the way, that very clever play
by the same author, "Tushands Are a
Problem," the victim of a timid syndicate
at the Ambassadors, has been taken up
for America.

THE CONTRACTS DISPUTE

Will Negotiations Lead
to Settlement?A representative of "The Era" writes:—
At the moment no settlement of the thea-
trical contracts dispute has been reached.
As a matter of fact, there is still a dead-
lock.The Association of Theatrical Touring
Managers met at their offices in Shaftes-
bury-avenue to discuss the situation, and
at the close it was officially stated that,
after careful consideration had been given
to the question, it was decided to nego-
tiate further with the Actors' Association.Three members of the Association—
Messrs. Robert Macdonald, Cecil Barth,
and A. E. Drinkwater—were chosen to
negotiate with the A.A.It is understood that the position the
Touring Managers are taking up is that
the negotiations in the past have been a
failure because those who have been called
upon to negotiate had no authority to
come to a decision on the points at issue.
They have had to report to their respec-
tive organisations.The Touring Managers have, therefore,
vested the three members who have been
called upon to negotiate, with plenary
powers to come to a definite arrangement
with representatives of the Actors' As-
sociation if the latter are given similar
powers. But I learn that the Actors' As-
sociation have replied to the note of the
T.M.A. stating that, according to the rules
of the Association, their representatives
who have been appointed to meet the man-
agers cannot be vested with such plenary
powers. Whatever decision is come to by
the negotiators must be discussed at a
general meeting of members of the Actors'
Association.It is hoped that some way out of the
difficulty will be reached in the course of
the next few days.Meantime, the existing contract holds
good.

WILL ANYBODY DO ANYTHING?

TO THE EDITOR OF "THE ERA."

Sir,—I see that various people connected
with the theatre have actually woke up to
certain obvious facts with regard to the
Entertainment Tax, viz.: (1) It multiplies
in about one fifth of our gross turnover;
(2) it is responsible for the terrible unem-
ployment and misery in our ranks; and (3)
it is not really a sort of (dissembled)
State-aid! This is a welcome awakening
if a bit belated, seeing that some of us
have been shaking the sleepers for some
years.A General Election is almost upon us.
Here is a great opportunity. Will we make
use of it? Will anybody do anything?
Yours truly, J. B. MULHOLLAND.King's Theatre,
Hammersmith, London, W.6.
Oct. 16, 1922.The sweet
odour of
LavenderThe delightful and refreshing odour of
LAVENDER is especially welcome in
Summer days. The old-world perfume
is embodied enchantingly in**PRICE'S
Old English
Lavender Soap**
(as charming as the flower).This pure toilet soap is attractively
packed in neat wooden boxes containing
six or twelve tablets. Miniature sample
(visitor's size) 2d. post free. Send
name of your Stores.

PRICE'S, Battersea, S.W.11.

**OLD
ENGLISH
LAVENDER**

TOURING COMPANIES.

Per Inch 5 per cent. Less for 15 Insertions.

MR. WM. L. DOBELL WITH REPERTOIRE.

LA COMEDIE ANGLAISE.

44th Year of Uninterrupted Tour.

Oct. 15 (week), Harrison Hall, Rocommon.

Oct. 23 (week), County Hall, Mullingar.

P.A., Christie House, Staplehill, Bristol.

E. HILL-MITCHELSON'S CO.

Big success.

"THE GENTLEMAN FROM DARTMOOR."

New Play.

"SALLY IN OUR ALLEY."

"HANDS UP."

"THE MAN WITHOUT A NAME."

Re Plays for Stock, address

FREDK. L. LOVERIDGE,

219, Folkestone-road, Dover.

E. HILL-MITCHELSON,

T.R., Leicester.

D'OILY CARTE OPERA

COMPANY

Newcastle, Royal.

Worcester, Royal.

All enquiries in connection with the

above company, and applications for per-

mission for amateur performances of the

operas by Sir W. S. Gilbert and Sir Arthur

Sullivan, can be made direct to

MR. R. D'OILY CARTE,

Savoy Hotel, London, W.C.

BUSINESS MANAGERS.

MR. J. H. SAVILE

All communications.

THE PERTH THEATRE.

RONALD H. KIDD.

Press and Publicity Manager.

47, Dean-street, W.1. (Gerard 285.)

DRAMATIC AND THEATRICAL

CARDS.

Three Lines 1s.

Thirteen Insertions 12s.

Each Additional Line 6d.

NELLIE BOWMAN.

"Eliza Comes to Stay." Disengaged

Christmas and Spring, 125, Melrose-avenue,

Wimbledon Park, S.W.19.

JOSE BROOKS.

Padd. 6457.

9, Lodge-rod, St. John's Wood, N.W.8.

MISS DAISY ENGLAND.

At liberty, 8, Crondace-road, Par-

son's Green, S.W.6.

DOREEN ERROLL.

Lyceum Theatre.

MISS DOREE IRWIN.

C/o Osborne House,

32, Lushington-road,

Eastbourne.

MISS ALICE MANSFIELD.

Disengaged. Letters only to,

53, Saltoun-road, Brixton, S.W.

MISS ADELAIDE STONEHAM.

Disengaged. Offers invited from

abroad.

192, Blomfield-terrace, Harrow-road, W.2.

MISS FLORENCE TYRELL.

Disengaged.

37, Piccadilly, W.1. Phone, 2354 Gerrard.

MARTIN ADESON.

"Eloomba," 132, Cavendish-road,

Clapham Park, S.W.12.

GEO. H. ASQUIN.

Ichabod, "Belle of New York,"

T.R., Worcester, P., Salisbury.

MR. A. FELLOWS BASSETT.

"Ambrose Applejohn's Adventure"

Co. This week, Grand, Wolverhampton.

Next, Gaiety, Dublin.

FREDERICK H. U. BOWMAN.

Heavies, Playwright, Editor,

"Critic," Own Cinema Weekly, 141, Duke-

st., Liverpool.

MR. HARRY BRISTOW.

General Manager and Stage Director,

"Sally" Co., T.R., Blackburn. Next, T.R.,

Rochdale.

MR. HUGH BUCKLER.

"Decameron Nights,"

Drury Lane Theatre.

MR. JOHN BURTON.

Disengaged.

12, Lansdowne-road, S.W.8.

MR. GEO. E. CARLETON.

General Management. At liberty.

119, Melford-road, Thornton Heath, Surrey.

GODFREY CLARKE.

Comedian. At liberty. Town only.

Height 5ft. 5in. Slim build.

53, Golborne-road, North Kensington, W.10.

FRANK DENIS.

Disengaged. Char. Comedy. Old

Men. 178, Portdown-road, W.9.

MR. W. H. GARBOIS.

Neilsen-Terry Company. King's

Theatre, Glasgow. Oct. 23, H.M.T., Aber-

deen.

MR. FRED GROVE.

Oct. 16, Grand, Leeds. Oct. 23,

New, Cardiff. Disengaged December.

LEONARD S. HARRISON.

"The Midnight Wedding,"

Grand, Luton. Next, T.R., Norwich.

MR. CHARLES HARTLEY

and MISS ETHEL GORDON

PAUL C/o "The Era."

ANTHONY KEITH.

Disengaged. Juvenile, Character, or

Heavy. Tour, Star Leads only, 5, Bal-

combe-street, Dorset-square, N.W.1.

MR. & MRS. ARTHUR KNIGHT.

"Glover," Management, and "Mme.

Volant," "Our Play," T.R., Grantham; next,

126, Highbury New Park, N.5.

OSWALD LINGARD.

Disengaged. Heavies, Character,

Lead. 83, Portdown-road, W.9.

HUGH MONTGOMERY.

Disengaged.

4, Norfolk House, Brixton Oval, S.W.2.

WEATHERS' AGENCY.

5, Bedford-street, W.C.2.

Phone and wires: Gerrard 581.

ARTHUR WELLESLEY.

Disengaged.

AKERMAN AGENCY.

MR. E. FENTON WINGATE.

At liberty. Old Men Parts.

Art. or Com. preferred.

59, Caverton-street, S.W.1.

WANTED ADVERTISEMENTS

THEATRES, COMPANIES, ARTISTS,

AND MUSICIANS, &c., WANTED.

ALSO MISCELLANEOUS ARTICLES

FOR SALE.

THREE LINES 1s. 6d.

EACH ADDITIONAL LINE

(PREPAID) 9d.

DISPLAYED LINES, EACH 1s. 0d.

ARTISTS, MUSICIANS, AND OTHERS

SEEKING ENGAGEMENTS.

THREE LINES 1s. 0d.

EACH ADDITIONAL LINE

(PREPAID) 6d.

DISPLAYED LINES, EACH 9d.

This Scale does not apply to Displayed

Advertisements, which are 8s. per single

col. inch.

For the convenience of advertisers. Re-

sponses to Advertisements are received. They

will be forwarded by Post on application.

Advertisers and subscribers are requested to

forward cheques or Postal Orders in pay-

ment of their Advertisements crossed

"Lloyds Bank, Ltd." Remittances should

be made payable to "The Era," and

addressed,

The Manager, "The Era,"

35, WELLINGTON STREET, STRAND,

W.C.2.

Ring up 4546 and 4547 Regent.

NOTE—Advertisements for inser-

tion in our next issue are accepted

up to first post on Wednesday

morning.

COMPANIES WANTED.

WANTED, First-class Attractions.

COUNTY THEATRE, BEDFORD:

Nov. 20, Dec. 18, Jan. 8, 29, Feb. 19, on

GRAND THEATRE, LUTON.

Oct. 30 (?), Jan. 15, 22, Feb. 12, 26, on

NEW T.R., INVERNESS:

Dec. 11, 18, Feb. 12, 19, 26, March 5, 12, 26,

April 15, 30, on.

Pantomime Wanted Jan. 2 or Feb. 5.

Enthusiastic reception of Frank Forbes-

Robertson.

E. G. FALCON, New T.R., Inverness.

H. W. ROWLAND'S BOOKING CIRCUIT.

WANTED, High-class Attractions.

D.P. THEATRE, EASTBOURNE,

Nov. 6, Dec. 4, 11.

GAIETY THEATRE, HASTINGS,

Dec. 11, 18.

PLEASURE GARDENS, FOLKESTONE.

Nov. 13 on, with exceptions.

PALACE THEATRE, RAMSGATE,

Nov. 13 on, with exceptions.

THEATRE ROYAL, WORTHING.

Nov. 13, 27, on, with exceptions.

NEW THEATRE AT MARGATE.

Seating 1,600 persons.

Booking July 2, 1923, onwards.

London Representative for W. W. Kelly

and Opera House, Blackpool.

Please note change of address, &c.

15, Chandos-street, W.C.2.

Regent 1173. Toybill, Westland-London.

ROYALTY THEATRE AND OPERA

HOUSE, BARROW-IN-FURNESS.

WANTED, First-class Musical Attrac-

tions.

HUGH ROBERTSON, T.R., Jarroon-

Tyne.

NEW THEATRE, OXFORD.

WANTED, First-class Attractions only.

Bookings include: D'Oily Carte and

Carl Rose, Opera Companies, Phyllis

Neilsen-Terry, Sydney Fairbrother, Renee

Kelly, Bromley Challenger in New Plays,

"The Lady of the Rose"; Cicely Court-

ney and Jack Hulbert in "Pot Luck";

"Tons of Money," &c.

Apply, S. C. DORRILL.

PRINCE OF WALES THEATRE,

GRIMSBY.

WANTED, Companies, for the follow-

ing dates:

Dec. 11, 18, Jan. 22 (once nightly panto),

Feb. 26, March 12, 19, 26.

April 2, 9, 23, onwards, with exceptions.

All particulars, J. H. CURRY, as above.

GRAND THEATRE, OLDHAM.

The Premier Theatre of Lancashire.

WANTED, No. 1 Attractions only.

Once Nightly.

Musical or Star Engagements.

Dec. 11, March 26.

One of the most handsome theatres

in the Province

and one of the largest stages.

Can produce the biggest productions.

Address, ERNEST DOTTBRIDGE,

"Merivale," Clifton-drive, St. Anne-on-Sea.

THEATRE ROYAL, ALDERSHOT.

WANTED, first-class Attractions (twice

nightly), Dec. 11 and 18, Jan. 15,

22, 29, and on, with exceptions; good

companies invariably do good business. JACK

GLADWIN, Empire, Kingston-on-Thames.

THEATRE ROYAL, STOCKPORT.

THEATRE ROYAL,

ASHTON-UNDER-LYNE.

WANTED, First-class Companies, for

the following dates:

STOCKPORT:

Dec. 11, 18, Jan. 22, Feb. 26, March 26,

onwards, with excep.

ASHTON:

Nov. 20, Dec. 18, Jan. 15, March 5 and

26, onwards, with excep.

Address,

CHARLES REVILL,

Victoria Park,

Stockport.

WANTED, first-class Pantomime for

Christmas week (through trans-

ferring for large Lancashire Theatre; can

stage anything; must be a fine up-to-

date production; last year results very big.

Address, BELL FULSTONE, Mile End-lane,

Stockport

MUSICIANS WANTED.

WANTED, for special Cruises round World, Mediterranean, and West Indies, first-class Pianists and Drummers: must be double-handed; interviews only. ALFRED RIBBS, National Entertainment Association, 18, Charing Cross-road, W.C.2.

WANTED, Orchestral Pianist, Leader Violinist, for relief band; must be first-class; open Monday, Oct. 23; audition 11 o'clock any morning. Apply, FRED HANWELL, Musical Director, Daily Cinema, Praed-street, Paddington.

WANTED, to open Oct. 30, or Nov. 6, first-class picture theatre Male Pianist; one who can extemporize and good sight reader, for small band; hall in Surrey, 20 miles from London. Write, sending terms and references, to Box 497, "The Era."

WANTED, a lady Orchestral-Pianist, Letters only. SUPER-CINEMA, Kingston-on-Thames.

WANTED, Pianist, with library, exp. pictures, Varieties, and 10 minutes weekly. Apply, lowest terms, MANAGER, Victoria Hall, Coventry, I.W.

WANTED, an experienced Orchestral Pianist, to commence Oct. 23; afternoon and evenings. A.M.U. terms. Apply, with latest references, MUSICAL DIRECTOR, Kinaird Picture House, Dundee.

WANTED, First-class Orchestral Pianist. Pictures. Afternoon and evening, no Sundays. Must be experienced and thorough, competent in Alder, Mouton, Tavan, &c. (i.e. Trio). Only first-class performers need apply. State age, terms, to MRS. DIR., Scala, Elm-grove, Southsea, Portsmouth.

WANTED, to open at once. Orchestral Harmonium Player, either sex; audition, Friday next, at 11 a.m. Letters or telephone calls will not be considered. TERRY'S THEATRE, Strand, W.C.2.

WANTED, Orchestral-Pianist and Leading Violinist for North Kensington Cinema; 7 evenings and 2 matinees. Apply, Box 492, "The Era."

WANTED, A1 Banjoist, American preferred; appearance and personality; for touring variety. Write full particulars, lowest terms, to MRS. LESTER, Hippodrome, Newcastle-on-Tyne.

WANTED, Good Exp. Jazz Banjoist, for few weeks. Apply, CAFE DAN-SANT, Bedford.

WANTED, first-class Tympanist and Drummer, full effects. Salary £4. Open 16th or 23rd. MANAGER, Picture Palace, Greenock.

WANTED, Orchestral Drummer (Tympani, and full effects), to open Oct. 30; permanency to good man. Full particulars, salary required, &c., MANAGER, Futurist, Scarborough.

WANTED, Drummer, Tympani, &c., to open 30th inst., twice nightly. Variety Reviews, complete, up to date. Full particulars, salary required, &c., MRS. M. ATKINSON, M.D.

WANTED, good Drummer, with Tympani and Effects, for Hipp. Bolton; open Saturday, Oct. 21. M.U. terms £3 7s. J. HORTON, Mus. Dir.

WANTED, first-class Tympanist and Drummer, Cinema; full effects, including Glock and Bells; first-class players only need apply immediately. Age, 25, terms, CONDUCTOR, 43, New Walk, Leicester.

WANTED, first-class Drummer; must have own tympani, and full effects; well exp. in high class music and able to jazz; pictures; evenings only; 7 till 11. Apply with particulars, MUSICAL DIRECTOR, Empire, Blyth.

WANTED, first-class Orchestral Drummer, with Tympani and complete effects; 6 evenings, 2 matinees. Call or phone, 495, Walthamstow, between 10 and 12. Friday morning, or write, stating refs. and salary required, to PRINCE'S PAVILION, Highbury, Walthamstow, Essex.

WANTED, first-class Drummer with Tympani, and full effects, for Cinema; twice nightly; £4 10s.; must be experienced and thoroughly competent; state age, &c., to M. D., 110, Brimsford-rd., Fallowfield, Manchester.

WANTED, Trio, for Dance Hall, Harpist, Clarinet, English Concertina; other instruments, and used in fitting ways required; permanency. KING'S THEATRE, Hawick, N.B.

WANTED, Good Established Trio (Violinist, Cellist, and Pianist), for the Coliseum Cinema, Leigh-on-Sea, to open Oct. 30. Must be thoroughly experienced musicians, with library, and used in fitting pictures. Duties, about 1 hour matinees and 3 1/2 hours evenings, with relief. (No Sundays.) State past engagements, ages, and absolute terms. Letters, CHARLES DARE, Proprietor, 26, Paternoster-row, London, E.C.

WANTED, good Repet. Violin and Drums. Apply, VICTORY PICTURE HOUSE, Tooting.

WANTED, Violinist, Cellist, and Pianist, twice daily; must be first-class Soloists. M. D., 15, Rippingham-rd., Withington, Manchester.

WANTED, first-class Trio, or Violinist, Cellist, and Pianist, to form same for pictures; must be experienced players, used to this class of work; to start Oct. 30. Chester. Audition necessary. Full particulars (no stamps), to F. H. JEPSON, The Palace, Blackpool.

WANTED, Lady Musicians, Cornet, Flute, &c. Bass, for London Exhibition, Victoria, 21st to 27th inst., hours 11.40 to 6 p.m., with 2 intervals. Full particulars, by letter only, to HALLERTON SHAW, 17, Maresbury-court, Shoot-up Hill, Brondesbury, N.W.2.

WANTED, Musician, with high ideals, to join lady singer (pitching); able to accompany old melodies. Talent, not capital, essential. Box 487, "The Era."

WANTED, to complete Territorial Band, experienced ex-Army Bandmen living in London; double handed men preferred, including Pianist and Double Drummer; must join up; good engagements. Box 462, "The Era."

WANTED, Young Musicians (single), over 19 years of age, who are expert performers on the Violin, Violoncello, Piano, or wind instruments, for the String Orchestra and Military Band of a Famous Regiment (Regulars), at present stationed in India. A good chance to gain musical experience and see the world, and also qualify for a pension. Only good players required. Write to:—PANDMASTER, 60, MANOR-ROAD, KINGSTON, PORTS-MOUTH, HANTS.

WANTED, Violinists, Cellists, Pianists, and Drummers, immediately; experienced pictures and variety; double-handed men preferred. References, age, and lowest terms (evenings only), M. D., 1, Newland-street, Barry Docks, S. Wales.

WANTED, Known, CINEMA MUSIC LENDING LIBRARY CO., one of the finest repertoires in the country; weekly parcels a specialty; Orchestra from 3s.; Piano Solo, 2s. 6d.; carriage paid one way. 7, Edwards-street, Stockton-on-Tees.

MUSICIANS WANTED.

WESTBOURNE PARK STUDIOS AND AGENCY, Woodfield-road, Pad., W. (3 minutes from Westbourne Park Station). "Phone: Maida Vale 1882.

LESSEE AND MANAGER, WILFRED E. BOYCOTT (Manager for Fritz Kreisler for 7 years, and late of Fritz's Agency, Cork, &c.).

WANTED, KNOWS, MAUD RISELEY, OF BROADWAY GARDENS CINEMA, WALHAM GREEN, holds Classes daily (for all instruments) at above studios for the study of Tavan and Alder arrangements and classical and standard works played in cinemas, restaurants, &c. Engagements provided when proficient. Music lent for home study. Winter term now started, but artists may join at any time. Lists of successes and recommendations on application.

Complete Orchestras or Individual Artists provided at shortest notice. Managers are invited to call.

All communications to W. E. BOYCOTT.

WANTED, Known.

THE ORCHESTRAL TUITION CLASSES. NOTHING SUCCEEDS LIKE SUCCESS.

All our Pupils are successful because they are provided at shortest notice. Managers are invited to call.

TAUGHT ORCHESTRAL WORK, and they are pleased because they get so quickly placed into decent positions.

If you are musical and play any instrument, come and see us at once, and we will put you in the way of earning a good living by your musical ability.

We teach all Tavan arrangements, and lend you music for home study.

LET US ADVISE YOU.

We will not encourage you unless we feel assured of your success.

FREE AUDITIONS every morning from 12 a.m. till 1 p.m. Monday and Thursday evenings, 5.30 till 8.30 p.m.

Full Orchestras, Quartettes, Trios, or Single Instrumentalists supplied at shortest notice.

GOOD DEPUTIES ALWAYS ON HAND.

CINEMA BUREAU,

18, Cecil-st.,

Charing Cross-rd., W.C.

WANTED, Known.

MUSIC ON HIRE AT HALF USUAL RATES.

UNITED KINGDOM MUSIC LENDING LIBRARY.

5, Percival-st., Goswell-rd., E.C.1. Few minutes from Angel, King's Cross and St. Paul's. OUR rates for hire for 1 week: 25 Tris. 3s. 6d. 25 Tris. 4s. 25 Tris. 5s. 25 Tris. 6s. 25 Tris. 7s. 25 Tris. 8s. 25 Tris. 9s. 25 Tris. 10s. 25 Tris. 11s. 25 Tris. 12s. 25 Tris. 13s. 25 Tris. 14s. 25 Tris. 15s. 25 Tris. 16s. 25 Tris. 17s. 25 Tris. 18s. 25 Tris. 19s. 25 Tris. 20s. 25 Tris. 21s. 25 Tris. 22s. 25 Tris. 23s. 25 Tris. 24s. 25 Tris. 25s. 25 Tris. 26s. 25 Tris. 27s. 25 Tris. 28s. 25 Tris. 29s. 25 Tris. 30s. 25 Tris. 31s. 25 Tris. 32s. 25 Tris. 33s. 25 Tris. 34s. 25 Tris. 35s. 25 Tris. 36s. 25 Tris. 37s. 25 Tris. 38s. 25 Tris. 39s. 25 Tris. 40s. 25 Tris. 41s. 25 Tris. 42s. 25 Tris. 43s. 25 Tris. 44s. 25 Tris. 45s. 25 Tris. 46s. 25 Tris. 47s. 25 Tris. 48s. 25 Tris. 49s. 25 Tris. 50s. 25 Tris. 51s. 25 Tris. 52s. 25 Tris. 53s. 25 Tris. 54s. 25 Tris. 55s. 25 Tris. 56s. 25 Tris. 57s. 25 Tris. 58s. 25 Tris. 59s. 25 Tris. 60s. 25 Tris. 61s. 25 Tris. 62s. 25 Tris. 63s. 25 Tris. 64s. 25 Tris. 65s. 25 Tris. 66s. 25 Tris. 67s. 25 Tris. 68s. 25 Tris. 69s. 25 Tris. 70s. 25 Tris. 71s. 25 Tris. 72s. 25 Tris. 73s. 25 Tris. 74s. 25 Tris. 75s. 25 Tris. 76s. 25 Tris. 77s. 25 Tris. 78s. 25 Tris. 79s. 25 Tris. 80s. 25 Tris. 81s. 25 Tris. 82s. 25 Tris. 83s. 25 Tris. 84s. 25 Tris. 85s. 25 Tris. 86s. 25 Tris. 87s. 25 Tris. 88s. 25 Tris. 89s. 25 Tris. 90s. 25 Tris. 91s. 25 Tris. 92s. 25 Tris. 93s. 25 Tris. 94s. 25 Tris. 95s. 25 Tris. 96s. 25 Tris. 97s. 25 Tris. 98s. 25 Tris. 99s. 25 Tris. 100s. 25 Tris. 101s. 25 Tris. 102s. 25 Tris. 103s. 25 Tris. 104s. 25 Tris. 105s. 25 Tris. 106s. 25 Tris. 107s. 25 Tris. 108s. 25 Tris. 109s. 25 Tris. 110s. 25 Tris. 111s. 25 Tris. 112s. 25 Tris. 113s. 25 Tris. 114s. 25 Tris. 115s. 25 Tris. 116s. 25 Tris. 117s. 25 Tris. 118s. 25 Tris. 119s. 25 Tris. 120s. 25 Tris. 121s. 25 Tris. 122s. 25 Tris. 123s. 25 Tris. 124s. 25 Tris. 125s. 25 Tris. 126s. 25 Tris. 127s. 25 Tris. 128s. 25 Tris. 129s. 25 Tris. 130s. 25 Tris. 131s. 25 Tris. 132s. 25 Tris. 133s. 25 Tris. 134s. 25 Tris. 135s. 25 Tris. 136s. 25 Tris. 137s. 25 Tris. 138s. 25 Tris. 139s. 25 Tris. 140s. 25 Tris. 141s. 25 Tris. 142s. 25 Tris. 143s. 25 Tris. 144s. 25 Tris. 145s. 25 Tris. 146s. 25 Tris. 147s. 25 Tris. 148s. 25 Tris. 149s. 25 Tris. 150s. 25 Tris. 151s. 25 Tris. 152s. 25 Tris. 153s. 25 Tris. 154s. 25 Tris. 155s. 25 Tris. 156s. 25 Tris. 157s. 25 Tris. 158s. 25 Tris. 159s. 25 Tris. 160s. 25 Tris. 161s. 25 Tris. 162s. 25 Tris. 163s. 25 Tris. 164s. 25 Tris. 165s. 25 Tris. 166s. 25 Tris. 167s. 25 Tris. 168s. 25 Tris. 169s. 25 Tris. 170s. 25 Tris. 171s. 25 Tris. 172s. 25 Tris. 173s. 25 Tris. 174s. 25 Tris. 175s. 25 Tris. 176s. 25 Tris. 177s. 25 Tris. 178s. 25 Tris. 179s. 25 Tris. 180s. 25 Tris. 181s. 25 Tris. 182s. 25 Tris. 183s. 25 Tris. 184s. 25 Tris. 185s. 25 Tris. 186s. 25 Tris. 187s. 25 Tris. 188s. 25 Tris. 189s. 25 Tris. 190s. 25 Tris. 191s. 25 Tris. 192s. 25 Tris. 193s. 25 Tris. 194s. 25 Tris. 195s. 25 Tris. 196s. 25 Tris. 197s. 25 Tris. 198s. 25 Tris. 199s. 25 Tris. 200s. 25 Tris. 201s. 25 Tris. 202s. 25 Tris. 203s. 25 Tris. 204s. 25 Tris. 205s. 25 Tris. 206s. 25 Tris. 207s. 25 Tris. 208s. 25 Tris. 209s. 25 Tris. 210s. 25 Tris. 211s. 25 Tris. 212s. 25 Tris. 213s. 25 Tris. 214s. 25 Tris. 215s. 25 Tris. 216s. 25 Tris. 217s. 25 Tris. 218s. 25 Tris. 219s. 25 Tris. 220s. 25 Tris. 221s. 25 Tris. 222s. 25 Tris. 223s. 25 Tris. 224s. 25 Tris. 225s. 25 Tris. 226s. 25 Tris. 227s. 25 Tris. 228s. 25 Tris. 229s. 25 Tris. 230s. 25 Tris. 231s. 25 Tris. 232s. 25 Tris. 233s. 25 Tris. 234s. 25 Tris. 235s. 25 Tris. 236s. 25 Tris. 237s. 25 Tris. 238s. 25 Tris. 239s. 25 Tris. 240s. 25 Tris. 241s. 25 Tris. 242s. 25 Tris. 243s. 25 Tris. 244s. 25 Tris. 245s. 25 Tris. 246s. 25 Tris. 247s. 25 Tris. 248s. 25 Tris. 249s. 25 Tris. 250s. 25 Tris. 251s. 25 Tris. 252s. 25 Tris. 253s. 25 Tris. 254s. 25 Tris. 255s. 25 Tris. 256s. 25 Tris. 257s. 25 Tris. 258s. 25 Tris. 259s. 25 Tris. 260s. 25 Tris. 261s. 25 Tris. 262s. 25 Tris. 263s. 25 Tris. 264s. 25 Tris. 265s. 25 Tris. 266s. 25 Tris. 267s. 25 Tris. 268s. 25 Tris. 269s. 25 Tris. 270s. 25 Tris. 271s. 25 Tris. 272s. 25 Tris. 273s. 25 Tris. 274s. 25 Tris. 275s. 25 Tris. 276s. 25 Tris. 277s. 25 Tris. 278s. 25 Tris. 279s. 25 Tris. 280s. 25 Tris. 281s. 25 Tris. 282s. 25 Tris. 283s. 25 Tris. 284s. 25 Tris. 285s. 25 Tris. 286s. 25 Tris. 287s. 25 Tris. 288s. 25 Tris. 289s. 25 Tris. 290s. 25 Tris. 291s. 25 Tris. 292s. 25 Tris. 293s. 25 Tris. 294s. 25 Tris. 295s. 25 Tris. 296s. 25 Tris. 297s. 25 Tris. 298s. 25 Tris. 299s. 25 Tris. 300s. 25 Tris. 301s. 25 Tris. 302s. 25 Tris. 303s. 25 Tris. 304s. 25 Tris. 305s. 25 Tris. 306s. 25 Tris. 307s. 25 Tris. 308s. 25 Tris. 309s. 25 Tris. 310s. 25 Tris. 311s. 25 Tris. 312s. 25 Tris. 313s. 25 Tris. 314s. 25 Tris. 315s. 25 Tris. 316s. 25 Tris. 317s. 25 Tris. 318s. 25 Tris. 319s. 25 Tris. 320s. 25 Tris. 321s. 25 Tris. 322s. 25 Tris. 323s. 25 Tris. 324s. 25 Tris. 325s. 25 Tris. 326s. 25 Tris. 327s. 25 Tris. 328s. 25 Tris. 329s. 25 Tris. 330s. 25 Tris. 331s. 25 Tris. 332s. 25 Tris. 333s. 25 Tris. 334s. 25 Tris. 335s. 25 Tris. 336s. 25 Tris. 337s. 25 Tris. 338s. 25 Tris. 339s. 25 Tris. 340s. 25 Tris. 341s. 25 Tris. 342s. 25 Tris. 343s. 25 Tris. 344s. 25 Tris. 345s. 25 Tris. 346s. 25 Tris. 347s. 25 Tris. 348s. 25 Tris. 349s. 25 Tris. 350s. 25 Tris. 351s. 25 Tris. 352s. 25 Tris. 353s. 25 Tris. 354s. 25 Tris. 355s. 25 Tris. 356s. 25 Tris. 357s. 25 Tris. 358s. 25 Tris. 359s. 25 Tris. 360s. 25 Tris. 361s. 25 Tris. 362s. 25 Tris. 363s. 25 Tris. 364s. 25 Tris. 365s. 25 Tris. 366s. 25 Tris. 367s. 25 Tris. 368s. 25 Tris. 369s. 25 Tris. 370s. 25 Tris. 371s. 25 Tris. 372s. 25 Tris. 373s. 25 Tris. 374s. 25 Tris. 375s. 25 Tris. 376s. 25 Tris. 377s. 25 Tris. 378s. 25 Tris. 379s. 25 Tris. 380s. 25 Tris. 381s. 25 Tris. 382s. 25 Tris. 383s. 25 Tris. 384s. 25 Tris. 385s. 25 Tris. 386s. 25 Tris. 387s. 25 Tris. 388s. 25 Tris. 389s. 25 Tris. 390s. 25 Tris. 391s. 25 Tris. 392s. 25 Tris. 393s. 25 Tris. 394s. 25 Tris. 395s. 25 Tris. 396s. 25 Tris. 397s. 25 Tris. 398s. 25 Tris. 399s. 25 Tris. 400s. 25 Tris. 401s. 25 Tris. 402s. 25 Tris. 403s. 25 Tris. 404s. 25 Tris. 405s. 25 Tris. 406s. 25 Tris. 407s. 25 Tris. 408s. 25 Tris. 409s. 25 Tris. 410s. 25 Tris. 411s. 25 Tris. 412s. 25 Tris. 413s. 25 Tris. 414s. 25 Tris. 415s. 25 Tris. 416s. 25 Tris. 417s. 25 Tris. 418s. 25 Tris. 419s. 25 Tris. 420s. 25 Tris. 421s. 25 Tris. 422s. 25 Tris. 423s. 25 Tris. 424s. 25 Tris. 425s. 25 Tris. 426s. 25 Tris. 427s. 25 Tris. 428s. 25 Tris. 429s. 25 Tris. 430s. 25 Tris. 431s. 25 Tris. 432s. 25 Tris. 433s. 25 Tris. 434s. 25 Tris. 435s. 25 Tris. 436s. 25 Tris. 437s. 25 Tris. 438s. 25 Tris. 439s. 25 Tris. 440s. 25 Tris. 441s. 25 Tris. 442s. 25 Tris. 443s. 25 Tris. 444s. 25 Tris. 445s. 25 Tris. 446s. 25 Tris. 447s. 25 Tris. 448s. 25 Tris. 449s. 25 Tris. 450s. 25 Tris. 451s. 25 Tris. 452s. 25 Tris. 453s. 25 Tris. 454s. 25 Tris. 455s. 25 Tris. 456s. 25 Tris. 457s. 25 Tris. 458s. 25 Tris. 459s. 25 Tris. 460s. 25 Tris. 461s. 25 Tris. 462s. 25 Tris. 463s. 25 Tris. 464s. 25 Tris. 465s. 25 Tris. 466s. 25 Tris. 467s. 25 Tris. 468s. 25 Tris. 469s. 25 Tris. 470s. 25 Tris. 471s. 25 Tris. 472s. 25 Tris. 473s. 25 Tris. 474s. 25 Tris. 475s. 25 Tris. 476s. 25 Tris. 477s. 25 Tris. 478s. 25 Tris. 479s. 25 Tris. 480s. 25 Tris. 481s. 25 Tris. 482s. 25 Tris. 483s. 25 Tris. 484s. 25 Tris. 485s. 25 Tris. 486s. 25 Tris. 487s. 25 Tris. 488s. 25 Tris. 489s. 25 Tris. 490s. 25 Tris. 491s. 25 Tris. 492s. 25 Tris. 493s. 25 Tris. 494s. 25 Tris. 495s. 25 Tris. 496s. 25 Tris. 497s. 25 Tris. 498s. 25 Tris. 499s. 25 Tris. 500s. 25 Tris. 501s. 25 Tris. 502s. 25 Tris. 503s. 25 Tris. 504s. 25 Tris. 505s. 25 Tris. 506s. 25 Tris. 507s. 25 Tris. 508s. 25 Tris. 509s. 25 Tris. 510s. 25 Tris. 511s. 25 Tris. 512s. 25 Tris. 513s. 25 Tris. 514s. 25 Tris. 515s. 25 Tris. 516s. 25 Tris. 517s. 25 Tris. 518s. 25 Tris. 519s. 25 Tris. 520s. 25 Tris. 521s. 25 Tris. 522s. 25 Tris. 523s. 25 Tris. 524s. 25 Tris. 525s. 25 Tris. 526s. 25 Tris. 527s. 25 Tris. 528s. 25 Tris. 529s. 25 Tris. 530s. 25 Tris. 531s. 25 Tris. 532s. 25 Tris. 533s. 25 Tris. 534s. 25 Tris. 535s. 25 Tris. 536s. 25 Tris. 537s. 25 Tris. 538s. 25 Tris. 539s. 25 Tris. 540s. 25 Tris. 541s. 25 Tris. 542s. 25 Tris. 543s. 25 Tris. 544s. 25 Tris. 545s. 25 Tris. 546s. 25 Tris. 547s. 25 Tris. 548s. 25 Tris. 549s. 25 Tris. 550s. 25 Tris. 551s. 25 Tris. 552s. 25 Tris. 553s. 25 Tris. 554s. 25 Tris. 555s. 25 Tris. 556s. 25 Tris. 557s. 25 Tris. 558s. 25 Tris. 559s. 25 Tris. 560s. 25 Tris. 561s. 25 Tris. 562s. 25 Tris. 563s. 25 Tris. 564s. 25 Tris. 565s. 25 Tris. 566s. 25 Tris. 567s. 25 Tris. 568s. 25 Tris. 569s. 25 Tris. 570s. 25 Tris. 571s. 25 Tris. 572s. 25 Tris. 573s. 25 Tris. 574s. 25 Tris. 575s. 25 Tris. 576s. 25 Tris. 577s. 25 Tris. 578s. 25 Tris. 579s. 25 Tris. 580s. 25 Tris. 581s. 25 Tris. 582s. 25 Tris. 583s. 25 Tris. 584s. 25 Tris. 585s. 25 Tris. 586s. 25 Tris. 587s. 25 Tris. 588s. 25 Tris. 589s. 25 Tris. 590s. 25 Tris. 591s. 25 Tris. 592s. 25 Tris. 593s. 25 Tris. 594s. 25 Tris. 595s. 25 Tris. 596s. 25 Tris. 597s. 25 Tris. 598s. 25 Tris. 599s. 25 Tris. 600s. 25 Tris. 601s. 25 Tris. 602s. 25 Tris. 603s. 25 Tris. 604s. 25 Tris. 605s. 25 Tris. 606s. 25 Tris. 607s. 25 Tris. 608s. 25 Tris. 609s. 25 Tris. 610s. 25 Tris. 611s. 25 Tris. 612s. 25 Tris. 613s. 25 Tris. 614s. 25 Tris. 615s. 25 Tris. 616s. 25 Tris. 617s. 25 Tris. 618s. 25 Tris. 619s. 25 Tris. 620s. 25 Tris. 621s. 25 Tris. 622s. 25 Tris. 623s. 25 Tris. 624s. 25 Tris. 625s. 25 Tris. 626s. 25 Tris. 627s. 25 Tris. 628s. 25 Tris. 629s. 25 Tris. 630s. 25 Tris. 631s. 25 Tris. 632s. 25 Tris. 633s. 25 Tris. 634s. 25 Tris. 635s. 25 Tris. 636s. 25 Tris. 637s. 25 Tris. 638s. 25 Tris. 639s. 25 Tris. 640s. 25 Tris. 641s. 25 Tris. 642s. 25 Tris. 643s. 25 Tris. 644s. 25 Tris. 645s. 25 Tris. 646s. 25 Tris. 647s. 25 Tris. 648s. 25 Tris. 649s. 25 Tris. 650s. 25 Tris. 651s. 25 Tris. 652s. 25 Tris. 653s. 25 Tris. 654s. 25 Tris. 655s. 25 Tris. 656s. 25 Tris. 657s. 25 Tris. 658s. 25 Tris. 659s. 25 Tris. 660s. 25 Tris. 661s. 25 Tris. 662s. 25 Tris. 663s. 25 Tris. 664s. 25 Tris. 665s. 25 Tris. 666s. 25 Tris. 667s. 25 Tris. 668s. 25 Tris. 669s. 25 Tris. 670s. 25 Tris. 671s. 25 Tris. 672s. 25 Tris. 673s. 25 Tris. 674s. 25 Tris. 675s. 25 Tris. 676s. 25 Tris. 677s. 25 Tris. 678s. 25 Tris. 679s. 25 Tris. 680s. 25 Tris. 681s. 25 Tris. 682s. 25 Tris. 683s. 25 Tris. 684s. 25 Tris. 685s. 25 Tris. 686s. 25 Tris. 687s. 25 Tris. 688s.

MUSICIANS' WANTS.

WANTED, Engagement by good Pianist, gentleman, double American Organ. All coms. first instance, LENO, 26, Foliot-st., Shepherd's Bush, W.12.

WANTED, Engagement by ORCHESTRAL PIANIST (GENT.), CINEMA, THOROUGHLY EXPERIENCED PLAYER, LONDON OR PROVINCES. WRITE, BOX 506, "THE ERA."

WANTED, Engt. by Dance Pianist, through disappointment; would deputise; available daily. REG. SHARPE, 136, Horseferry-rd., Westminster, S.W.1.

WANTED, by experienced Solo and Orchestral Harpist, vacant shortly, any business; first-class refs. Box 465, "The Era."

WANTED, Known, experienced lady Banjoist, at liberty for Dance work or Permanency. Box 179, "The Era." Phone: Finchley 2857.

WANTED, engagement, Banjoist; thoroughly competent; sight reader; rhythm and melody; West-End and Continental exp. Box 455, "The Era."

WANTED, Known, experienced, reliable Jazz Drummer, open for Dance work, any business; first-class refs. Box 465, "The Era."

WANTED, Known, FRED LEWIS, Jazz Banjoist, open for Dance work on Wednesdays and Sundays, 29, Sheneys-road, Camberwell, S.E.

WANTED, Engt. by Banjo, long Dublin, violin, any bus.; late leader Pavilion, Matlock, Bath, 155, Sumatra-rd., West Hampstead.

WANTED, by Jazz Drummer, engagements with a good, lively Syncopated Dance Band; a lover of Jazz music, and full of life. N. A. USTIN, 29, Wimbledon Park-rd., Southfields, S.W.18.

WANTED, Engagements by first-class Jazz Drummer and Vocalist; disengaged odd nights, for dance work; Syncopation; quiet and refined. FRANK GRAM, 30, Fairlawn mansions, New Cross, S.E.

WANTED, Known, first-class Jazz Drummer, open for Dance; week nights, and few Saturdays. Write, G. E. Y., 4, Lenthall-rd., E.8.

WANTED, Engt. by Tympanist and Drummer, any business; thoroughly experienced. Reply, DRUMMER, 4, Beechholme-rd., Upper Clapton, E.5.

WANTED, odd evening Engagements by experienced Jazz Drummer; London only. DRUMS, 43, Cornet-st., W.C.1.

WANTED, by Dance Drummer, Engagements (not provincial). Write, R. M. STOREY, 9, Carmal-gardens, Putney, S.W.15.

WANTED, by Jazz Drummer, 20, tall, smart, good syncopated, Dance Engagements; evenings; London; moderate terms. 1, Kilby-rd., Clapham, S.W.8.

WANTED, Engt. by Double Drums; M.C.; no tips; for pictures; late leader; any distance for permanency. Wire, DRUMS, 8, Greenmount-terrace, Queen's-road, Manchester.

WANTED, to Deputise, Sunday Evening, Pictures; drums and tymps. DRUMMER, 18, Paragon-road, Hackney.

WANTED, Known, Drummer, disengaged, used to Jazz dances. S. ROBER, 11, Athelstan-rd., Finsbury Park, N.1.

WANTED, Known, Trap Drummer, young, not disengaged; afternoon or evening Engts. FIGG, 12, Victoria-villas, Kilburn, N.W.6.

WANTED, Engt. by first-class Jazz Drummer and Vocalist; well exp. at principal London and provincial halls; can now be heard in town. FOUNG, 10, Aulton-place, Kennington, S.E.11.

WANTED, by first-class Drummer, Engagements; London and best offers only. State terms to Box 498, "The Era."

WANTED, by high-class Trio, dis. for Cinema, Hotel, Cafe, or any bus.; good library, including Tavaux, etc.; joint or separate. PARKER TRIO, 25, Queen's-st., Chester.

WANTED, Known, exp. Cinema Trio, short notice; London or near only. M. D., c/o 79, Braemar-rd., S. Tottenham.

WANTED, by high-class Trio, desiring change, cinema; offers invited for Nov. 13 or later; good library. Box 479, "The Era."

WANTED, Engagement by first-class Trio (Violin, Piano, Cello); exp. in cinema or cafe; refs. and splendid library; terms moderate. LEADER, 178, Short's-road, Carshalton, Surrey.

WANTED, Known, LES HUMOR-ESQUES, Ladies' Novelty Band; four lady musicians; for jazz dances, etc.; versatility and originality all the time; big success everywhere. Apply, THE MANAGER, 35, Ambury-avenue, Streatham Hill.

LONDON WELSH QUARTETTE. WANTED, Offers, Powerful, Beautiful, Blending Male Quartette; faultless tone; sweet top; rich middle; deep bottom; open immediately; terms moderate; working Hottel Grand, Halifax.

WANTED, Known, FIRST-CLASS QUARTETTE OR QUINTETTE, OPEN TO ACCEPT ENGAGEMENT, HOTEL, CAFE, OR CINEMA; ALL SOLOISTS. FIRST-CLASS OFFERS ONLY. M. D., c/o 79, Braemar-rd., S. Tottenham.

WANTED, Engagement by Violin, Piano, Clarinet, Bass, Cello if required; used to all lines; first-class library, Tavaux, Monion, Alder. Offers, THOMPSON, 31, Duchess-road, Birmingham.

WANTED, by Orchestral Quartette, thoroughly experienced, sight readers; Theatre or Cinema; terms, £10 weekly; any distance. Box 501, "The Era."

WANTED, Known, good Quartette, Piano, Violin, Cello, Clarinet, open for Engagement; cinema, hotel, cafe, etc.; London only; thoroughly experienced; larger combination supplied if required; can be heard playing at a West-End cinema; first-class offers only. Write, Box 500, "The Era."

WANTED, Known, good Quartette, Piano, Violin, Cello, Clarinet, open for Engagement; cinema, hotel, cafe, etc.; London only; thoroughly experienced; larger combination supplied if required; can be heard playing at a West-End cinema; first-class offers only. Write, Box 500, "The Era."

WANTED, Known, good Quartette, Piano, Violin, Cello, Clarinet, open for Engagement; cinema, hotel, cafe, etc.; London only; thoroughly experienced; larger combination supplied if required; can be heard playing at a West-End cinema; first-class offers only. Write, Box 500, "The Era."

WANTED, Known, good Quartette, Piano, Violin, Cello, Clarinet, open for Engagement; cinema, hotel, cafe, etc.; London only; thoroughly experienced; larger combination supplied if required; can be heard playing at a West-End cinema; first-class offers only. Write, Box 500, "The Era."

WANTED, Known, good Quartette, Piano, Violin, Cello, Clarinet, open for Engagement; cinema, hotel, cafe, etc.; London only; thoroughly experienced; larger combination supplied if required; can be heard playing at a West-End cinema; first-class offers only. Write, Box 500, "The Era."

WANTED, Known, good Quartette, Piano, Violin, Cello, Clarinet, open for Engagement; cinema, hotel, cafe, etc.; London only; thoroughly experienced; larger combination supplied if required; can be heard playing at a West-End cinema; first-class offers only. Write, Box 500, "The Era."

WANTED, Known, good Quartette, Piano, Violin, Cello, Clarinet, open for Engagement; cinema, hotel, cafe, etc.; London only; thoroughly experienced; larger combination supplied if required; can be heard playing at a West-End cinema; first-class offers only. Write, Box 500, "The Era."

WANTED, Known, good Quartette, Piano, Violin, Cello, Clarinet, open for Engagement; cinema, hotel, cafe, etc.; London only; thoroughly experienced; larger combination supplied if required; can be heard playing at a West-End cinema; first-class offers only. Write, Box 500, "The Era."

WANTED, Known, good Quartette, Piano, Violin, Cello, Clarinet, open for Engagement; cinema, hotel, cafe, etc.; London only; thoroughly experienced; larger combination supplied if required; can be heard playing at a West-End cinema; first-class offers only. Write, Box 500, "The Era."

WANTED, Known, good Quartette, Piano, Violin, Cello, Clarinet, open for Engagement; cinema, hotel, cafe, etc.; London only; thoroughly experienced; larger combination supplied if required; can be heard playing at a West-End cinema; first-class offers only. Write, Box 500, "The Era."

WANTED, Known, good Quartette, Piano, Violin, Cello, Clarinet, open for Engagement; cinema, hotel, cafe, etc.; London only; thoroughly experienced; larger combination supplied if required; can be heard playing at a West-End cinema; first-class offers only. Write, Box 500, "The Era."

WANTED, Known, good Quartette, Piano, Violin, Cello, Clarinet, open for Engagement; cinema, hotel, cafe, etc.; London only; thoroughly experienced; larger combination supplied if required; can be heard playing at a West-End cinema; first-class offers only. Write, Box 500, "The Era."

WANTED, Known, good Quartette, Piano, Violin, Cello, Clarinet, open for Engagement; cinema, hotel, cafe, etc.; London only; thoroughly experienced; larger combination supplied if required; can be heard playing at a West-End cinema; first-class offers only. Write, Box 500, "The Era."

WANTED, Known, good Quartette, Piano, Violin, Cello, Clarinet, open for Engagement; cinema, hotel, cafe, etc.; London only; thoroughly experienced; larger combination supplied if required; can be heard playing at a West-End cinema; first-class offers only. Write, Box 500, "The Era."

WANTED, Known, good Quartette, Piano, Violin, Cello, Clarinet, open for Engagement; cinema, hotel, cafe, etc.; London only; thoroughly experienced; larger combination supplied if required; can be heard playing at a West-End cinema; first-class offers only. Write, Box 500, "The Era."

MUSICIANS' WANTS.

WANTED, Known, vacant now, through disappointment, for Cafe or Dance. The Radio Five (Combination, Saxophone, Banjo, Violin, Piano, and Drum). Write, THORN, 70, Stensole-rd., W.14.

WANTED, Known, THE CLUB-FOOTE SYNCOPATED FOUR CAN ACCEPT A FEW DATES, NOW PLAYING HAMPSHIRE CINDERELLAS EVERY SATURDAY. TERMS MODERATE. PHONE, HAMMERSMITH 324. WRITE, CLIFFORD DREWETT, 19, AGATE-RD., W.6.

WANTED, Known, THE BURLINGTON ORCHESTRA (5) for Dances, Dinners, etc.; highly recommended; £2 12s. 6d. minimum. Write, 28, Medora-road, Brixton Hill, S.W.2.

WANTED, Known, THE ORCHESTRAS FOR TERM. For terms, 1, Maclesfield-st., Shaftesbury-avenue, W. Phone Gerard 7630.

WANTED, Known, Provider of high-class Orchestras and Military Bands. Finest library; handsome scarlet and gold uniforms. MANAGER, 40, Outram-road, Alexandra Park, London, N.22. Phone, Hornsey 2060.

WANTED, Known, AL. PRESTON'S SYMPHONIC JAZZ BAND. Specialists in the vocal waltz and refined syncopation. Any combination. The band that makes you dance. Evenings, town only. PRESTON, 54, Lavender-gardens, S.W.11.

WANTED, by THE STAPFELD BAND, Engagements; dance music, etc.; moderate terms. Enquiries, CONDUCTOR (H. E. WOOD), 48, Pittcairn-road, Mitcham.

WANTED, ENGTs. BY THE BURLINGTON ORCHESTRA. A UNIQUE DANCE ORCHESTRA. SPECIALISING IN HARMONY AND SYNCOPATION. FOR VACANT DATES APPLY. DORSET SQUARE, N.W.

WANTED, Engagement, by MERE-DITH SELECT ORCHESTRA, for Dances, etc. 104, Selsdon-road, Upton Park, London.

WANTED, by WELL-KNOWN BAND OF FIVE ENGAGEMENTS FOR SUNDAY NIGHTS ONLY. WILLING TO DEPUTISE. FIRST-CLASS OFFERS ONLY. ENQUIRIES, BOX, PALAIS DE DANSE, READING.

WANTED, Engt. by ANDREE JAZZ BAND, Dance Hall, etc.; any business. 155, Sumatra-rd., West Hampstead.

WANTED TO BUY. WANTED, to Buy, Ladies' and Gentlemen's Stage Dresses, suitable for fancy dress. Good condition. Apply, firstly, RANNAUD, "Elsinore," Port Erin, I.O.M.

WANTED, Pair Tympani, in good condition; state size, makers, and price. POWELL, 48, Oldbury-road, Smithwick.

WANTED, Cloth, 30 x 24, representing Sea Front Promenade. Wire where can be seen. ESPINOSA, 39, Lonsdale-rd., E.4, Brixton.

WANTED, to Purchase or Rent, complete production "Babes in Pantaloons" with bookings preferred; would entertain partnership or share. H. W., 1, Prospect-terrace, Raingate.

WANTED, to Buy, Saxophone; good make; high pitch. 60, Doughty-st., W.C.1.

WANTED TO LET OR HIRE. WANTED, to Let, Assembly Rooms, Okehampton. Licensed for Stage Plays. Seats 250. Incl. rent, £5 5s. per week.

WANTED, to Let, Rehearsal Room, with Piano, modern, MOVING. Music Shop, 67, Red Lion-st., Holborn, W.C.

WANTED, to Let, large, quiet Room, suitable for rehearsals, etc. 35t. by 24. Apply, BUCKINGHAM HOTEL, 42, Strand.

WANTED, Known, Rehearsal Room to Let; light, lofty; piano and electric light. EVA BARNES, 4, Soho-st., Oxford-st., W.1.

PARTNERS WANTED AND FINANCIAL. WANTED, Partner, by well-known Provincial Proprietor of unusually well-equipped company of high standing; for touring; exceptionally remunerative; seasons booked for 1923; big theatres, no risk; splendid future prospects; valuable properties. Add, MANAGER, c/o Smith, 23, Charles-st., Barnsley.

AMATEURS, PUPILS, &c., WANTED. WANTED, Ladies, Gents, learn to write Songs, Cinema Plots, &c. Big Prize when proficient. Chance of a Lifetime. Box 477, "The Era."

WANTED, good Amateur Dancers for Drawing-room Sketch; Vocalists an advantage. Particulars of ability to Box 470, "The Era."

WANTED, Ladies, Train for Pantomimes. Apply, FRANK PERRY'S AGENCY, 49, High-street, New Oxford-street, W.C.

WANTED, Known, Morning Class for Ladies in Ballet and Character, Mon., Wed., and Fri.; Children's after-school classes Wed. and Sat.; private lessons by appointment; moderate terms. EVA BARNES, 4, Soho-st., Oxford-st., W.1, or 26, West-street, Charing Cross-road, W.6. (next to Ambassadors Theatre).

MISCELLANEOUS. WANTED, Partner, by well-known Provincial Proprietor of well-equipped Company of high standing; now touring; exceptionally remunerative seasons booked for 1923; big theatres, no risk; splendid future prospects; valuable properties. Add, MANAGER, c/o Smith, 23, Charles-st., Barnsley.

WANTED, Engagement by experienced Stage Manager, vacant; combine Billing, Stage Electrics, Poster Writing, etc. Terms moderate. Wire offers, STAGE MANAGER, Pavilion, Llandrindod Wells.

WANTED, immed. Engt. by Stage Carpenter and S. M. Resident or Tour; just terminated 5 seasons. Theatre, Grand Pier, Weston; excellent references; 15 years' experience; own tools; low salary; wife chorus and wardrobe; joint or single; distance no object. Wire or write, EMPAGE, 15, Wellington-place, Weston-super-Mare.

WANTED, Engt. as Manager; thoroughly understands Variety business; 6 years' reference at one hall in London. G. S., c/o Fint 3, 10, Cranworth-gardens, Brixton.

WANTED, Known, vacant now, through disappointment, for Cafe or Dance. The Radio Five (Combination, Saxophone, Banjo, Violin, Piano, and Drum). Write, THORN, 70, Stensole-rd., W.14.

WANTED, Known, THE CLUB-FOOTE SYNCOPATED FOUR CAN ACCEPT A FEW DATES, NOW PLAYING HAMPSHIRE CINDERELLAS EVERY SATURDAY. TERMS MODERATE. PHONE, HAMMERSMITH 324. WRITE, CLIFFORD DREWETT, 19, AGATE-RD., W.6.

WANTED, Known, THE BURLINGTON ORCHESTRA (5) for Dances, Dinners, etc.; highly recommended; £2 12s. 6d. minimum. Write, 28, Medora-road, Brixton Hill, S.W.2.

WANTED, Known, THE ORCHESTRAS FOR TERM. For terms, 1, Maclesfield-st., Shaftesbury-avenue, W. Phone Gerard 7630.

WANTED, Known, Provider of high-class Orchestras and Military Bands. Finest library; handsome scarlet and gold uniforms. MANAGER, 40, Outram-road, Alexandra Park, London, N.22. Phone, Hornsey 2060.

WANTED, Known, AL. PRESTON'S SYMPHONIC JAZZ BAND. Specialists in the vocal waltz and refined syncopation. Any combination. The band that makes you dance. Evenings, town only. PRESTON, 54, Lavender-gardens, S.W.11.

WANTED, by THE STAPFELD BAND, Engagements; dance music, etc.; moderate terms. Enquiries, CONDUCTOR (H. E. WOOD), 48, Pittcairn-road, Mitcham.

WANTED, ENGTs. BY THE BURLINGTON ORCHESTRA. A UNIQUE DANCE ORCHESTRA. SPECIALISING IN HARMONY AND SYNCOPATION. FOR VACANT DATES APPLY. DORSET SQUARE, N.W.

WANTED, Engagement, by MERE-DITH SELECT ORCHESTRA, for Dances, etc. 104, Selsdon-road, Upton Park, London.

WANTED, by WELL-KNOWN BAND OF FIVE ENGAGEMENTS FOR SUNDAY NIGHTS ONLY. WILLING TO DEPUTISE. FIRST-CLASS OFFERS ONLY. ENQUIRIES, BOX, PALAIS DE DANSE, READING.

WANTED, Engt. by ANDREE JAZZ BAND, Dance Hall, etc.; any business. 155, Sumatra-rd., West Hampstead.

WANTED, to Buy, Saxophone; good make; high pitch. 60, Doughty-st., W.C.1.

WANTED TO LET OR HIRE. WANTED, to Let, Assembly Rooms, Okehampton. Licensed for Stage Plays. Seats 250. Incl. rent, £5 5s. per week.

WANTED, to Let, Rehearsal Room, with Piano, modern, MOVING. Music Shop, 67, Red Lion-st., Holborn, W.C.

WANTED, to Let, large, quiet Room, suitable for rehearsals, etc. 35t. by 24. Apply, BUCKINGHAM HOTEL, 42, Strand.

WANTED, Known, Rehearsal Room to Let; light, lofty; piano and electric light. EVA BARNES, 4, Soho-st., Oxford-st., W.1.

PARTNERS WANTED AND FINANCIAL. WANTED, Partner, by well-known Provincial Proprietor of unusually well-equipped company of high standing; for touring; exceptionally remunerative; seasons booked for 1923; big theatres, no risk; splendid future prospects; valuable properties. Add, MANAGER, c/o Smith, 23, Charles-st., Barnsley.

AMATEURS, PUPILS, &c., WANTED. WANTED, Ladies, Gents, learn to write Songs, Cinema Plots, &c. Big Prize when proficient. Chance of a Lifetime. Box 477, "The Era."

MISCELLANEOUS.

WANTED, by Operator-Electrician, 15 years' exp. A.C., D.C., any machine; make; applied wiring. Wire or write, T. ASHWORTH, Longfield House, Grosvenor-rd., Atrincham.

WANTED, by Cinema Operator, sit. 7 years' exp.; any machine; Midlands pref.; good worker. G. H., 10, Archer-street, Darlington.

WANTED, Engt., Carpenter, Props., 17 years' touring exp.; ex. refs.; except any work, Res. or Tour; mod. sal.; open at once; ready, honest, honest. Wire, STAGE CARPENTER, 29, Charles-st., Backpool.

WANTED, Known, Sir Kildare Borrowes B.L., highly recommends his chauffeur-mechanic; expert driver; 15 years' experience; age 35; married. Please state wages. J. CLARKE, Beechbrough, Fiske-house.

WANTED, Known, a Nice Income can be made by any lady becoming District Agent for a new toilet speciality needed by every lady. No canvassing. Sell on eight liberal terms. Write Box 139, OGDEN AND SPENCER, LTD., 1, New-court, Lincoln's Inn, London, W.C.2.

WANTED, by Maid, Post with Professional Lady, London or touring. Urgent. MILLARD, c/o Miss Cicely Courtneidge, 14, Portland-court, W.1.

WANTED, to hear from Lady (5ft. 6in. upwards), exceptional figure, desire to pose for photographic studies for publication on figure drawing on new lines; generous salary is offered, or by arrangement; any photo. sent will be returned and genuine letters enclosed. Box 501, "The Era."

WANTED, by Educated Youth, opportunity to show ability; for the last 3 years engaged in film production, and at the moment on free lance literary work, combining lyric and scenario writing. These qualifications, combined with a sound business and office training, should prove a valuable asset to advertiser in a post such as Secretary or Secretary-cum-Manager. Advertiser is genuine in his appeal, and expects a nominal salary only until worth is proved. Highest business and personal references, along with particulars, will be forwarded on application to Box 495, "The Era."

WANTED, to Exchange, Cello; good, powerful orchestral instrument, with canvas cover, wood case, bows, music, strings, etc., for good Flat-pitch Saxophone. Box 465, "The Era."

ARTICLES FOR SALE. A PAIR of Tympanies, in brand new condition, Bass and Side Drums, Cymbals, Effects, etc. Also flat pitch Xylophone; cheap. Box 480, "The Era."

BLACK'S Theatrical Printing. Typewriting, and Duplicating Offices. Orders by post promptly attended to. Phone 687, 91, Church-street, Blackpool.

CINEMA or Restaurant Music. Weekly payment if required. Stamp for list. S. S., 45a, Russell-rd., W.14.

CONJURING Apparatus. Tables, Ventriloquist Figures; bargains. Stamp, 134, Fairfax-rd., Haringay, N.8.

DRUMS AND COMPLETE DRUMMER'S OUTFITS for all at moderate prices. Professional Purposes. Best quality only. Illustrated Catalogue on Application. C. BOYLE, Drum Maker, 10, 61, Newport-street, Leicester-sq., W.C.2.

FOR Immediate Dispatch, Steam Wagon, on rubbers, No. 3300, by C. Burrell and Co., The Ford, latest single chain Foden type. Condition next new; boiler fully insured, tax paid. Apply, REYNOLDS, 1, Devon-road, Bedford, Phone, 134.

MODERN DRUMS and Drummers' Traps. Write for New Catalogue, BESSON & CO., LTD., 196-2, Tottenham-rd., London, N.W.1.

MUSIC.—Any instrument repaired in a week. POTTERS, West-street, Charing Cross-road, London.

MUSIC LIBRARY BAGS. Send 5d. stamps for samples. WALSH BROS., 5, New Brown-street, Manchester.

MUSICIAN'S Bureau.—Half Share of existing and registered; splendid opportunity. Box 485, "The Era."

ORIGINAL Song for Armistice Day; also costume playlet and Christmas playlet (for children). For terms, apply Box 493, "The Era."

PANTOS, Sketches (all subjects), Plays, HAL COLLIER, 55, Lambeth Palace-road, London, S.E.

PARTRIDGE, Bells Specialist. Scale from 90s. Also Reed Organs (Special Cinema), Bell Music, &c. 32, Stockwell-road.

PRINTING for Artists. Quickest. Write, SALISBURY PRESS, Salisbury (Mention this paper).

SAXOPHONES for Sale, cheap. B-flat Tenor and E-flat Baritone, as new. No reasonable offer refused. Write or call, 9, Oxford-road, Kilburn, N.W.6.

TIMPANI, Pair Potter's, No tuning handles, tuned mechanically by revolving, price £25, with lids. HARDS, 21, Stirling-buildings, York-street, Welling-street, Strand, W.C.2. Telephone, Regent, 4833. Telegrams: "Drumpani Phone."

TIP-UP Seats, 824 Semi-Tub, for 16in. deep, condition perfect; complete with arms and standards; any quantity sold; low price for clearance; seen London. Box 499, "The Era."

TRIO Music, small quantity, cheap. Stamp for list. 68, Lyons-road, Aldershot.

TUBULAR, E Flat Octave, or any key, £3; Tympani Sticks as used by leading professionals, 7s. 6d.; set of three Cornbells, artistically mounted, 17s. 6d.; 24 patterns of Side Drum Sticks to select from; any wishing to have a favourite side drum stick matched can do so in 24 hours; repairs while you wait. CHARLES HARDS, 29, Stirling-buildings, Strand, W.C.2.

TYMPANIES, Drums, Bells, Jazz Outfits; hire or sale. Write, 56, Pretoria-road, Leytonstone, E.11.

UNIFORMS.—Special lines in Uniforms for Chauffeurs, Theatres, &c. Stock and to measure. Send for price list to UNIFORM CLOTHING AND EQUIPMENT CO., LTD., 5, Clerkenwell-green, London, E.C.1.

100 LARGE Memos, 10 x 8, printed on finest paper, 4s. post free. BORO PRESS, Henley-on-Thames.

100 VISITING Cards, 1s. 9d.; Gold-edge, 100 2s. 6d. Send for samples. Mention paper. H. BAKES, 10, Park-avenue, Bradford, Yorks.

PANTOMIME ARTISTS WANTED.

WANTED, smart young Dancers, used to Acrobatic; also clever, pretty Children; for forthcoming "Cinderella" in London production. MARIE EARLE, 30, New Bond-st., London, W.

WANTED, Sixty Beautiful Swimming Girls, for the forthcoming "Cinderella" in London production. MARIE EARLE, 30, New Bond-st., London, W.

WANTED, Sixty Beautiful Swimming Girls, for the forthcoming "Cinderella" in London production. MARIE EARLE, 30, New Bond-st., London, W.

WANTED, Sixty Beautiful Swimming Girls, for the forthcoming "Cinderella" in London production. MARIE EARLE, 30, New Bond-st., London, W.

WANTED, Sixty Beautiful Swimming Girls, for the forthcoming "Cinderella" in London production. MARIE EARLE, 30, New Bond-st., London, W.

WANTED, Sixty Beautiful Swimming Girls, for the forthcoming "Cinderella" in London production. MARIE EARLE, 30, New Bond-st., London, W.

WANTED, Sixty Beautiful Swimming Girls, for the forthcoming "Cinderella" in London production. MARIE EARLE, 30, New Bond-st., London, W.

WANTED, Sixty Beautiful Swimming Girls, for the forthcoming "Cinderella" in London production. MARIE EARLE, 30, New Bond-st., London, W.

WANTED, Sixty Beautiful Swimming Girls, for the forthcoming "Cinderella" in London production. MARIE EARLE, 30, New Bond-st., London, W.

WANTED, Sixty Beautiful Swimming Girls, for the forthcoming "Cinderella" in London production. MARIE EARLE, 30, New Bond-st., London, W.

WANTED, Sixty Beautiful Swimming Girls, for the forthcoming "Cinderella" in London production. MARIE EARLE, 30, New Bond-st., London, W.

WANTED, Sixty Beautiful Swimming Girls, for the forthcoming "Cinderella" in London production. MARIE EARLE, 30, New Bond-st., London, W.

WANTED, Sixty Beautiful Swimming Girls, for the forthcoming "Cinderella" in London production. MARIE EARLE, 30, New Bond-st., London, W.

WANTED, Sixty Beautiful Swimming Girls, for the forthcoming "Cinderella" in London production. MARIE EARLE, 30, New Bond-st., London, W.

WANTED, Sixty Beautiful Swimming Girls, for the forthcoming "Cinderella" in London production. MARIE EARLE, 30, New Bond-st., London, W.

WANTED, Sixty Beautiful Swimming Girls, for the forthcoming "Cinderella" in London production. MARIE EARLE, 30, New Bond-st., London, W.

WANTED, Six

P. M. TURNER PRESENTS "SHUFFLE ALONG"

IN TEN SHUFFLES.

Vacant Monday next owing to transfer
controlling dates. Oct. 30, Nov. 6, 13
booked Moss Empires Controlling Tours.

Wire to—

P. M. Turner,
Hippodrome, Gloucester.

J. BURKINSHAW & SONS.

THEATRICAL COSTUMIERS,
WIGMAKERS, BOOTMAKERS,

And Dealers in all kinds of Theatrical Requisites.

A Few Lines from Our New Enlarged Price List.

PRICE LISTS POST FREE.

OPERA HOSE, fine Cotton Lustre, in 6 colours, 36in. long	Pair	7/6
HOOP EARRINGS, Gilt with Screws, 1 1/2 in. dia.	Pair	2/6
SABOTS, Dutch Wood, all sizes	Pair	3/11
TIGHT TOPS, Pink	Pair	1/6
FOIL PAPER, Best Quality, Sheets 22x18	Doz.	12/6
MARQUESE RINGS, Paste, 3 sizes	Each	2/6, 3/6 & 4/6

Postage Extra.

28 & 30, COLQUITT STREET

Warehouses and Factories:

155, DUKE STREET - 96, SEEL STREET

LIVERPOOL

The "JOLLY OPTIMISTS"

have changed their name to the

"REBELS OF MELODYLAND"

owing to clashing of names with other parties.

VACANT—DEC. 4 & 11. Wire or Write—BRIGGS, ELLIS & CO., PETERBOROUGH.

DOT STEPHENS' Musical Comedy Play "SUNSHINE SALLY"

Including one of the cleverest Troupes of Children on the stage.

DOT STEPHENS as "SALLY"

WANTED—Good Theatres, including Christmas Week.

All communications re Dates to DOT STEPHENS,
This—T.R. Castleford. Next—VICTORIA, Ripon.
or P.A.—60, COWPER GARDENS, WALLINGTON, SURREY.

"Montreal" Serenaders.

"A Band you can Dance to if you can't." Particulars Box 483 "THE ERA."

Phone:
GERRARD
7585.

JOHN HYMAN

Tele.:
REALISTIC,
LONDON.

THEATRICAL COSTUMIERS

to all the principal LONDON & PROVINCIAL THEATRES.

29, LEICESTER SQUARE, W.C.2.

THE BRITISH BROADCASTING Co. (IN FORMATION)

Applications are invited for

A DIRECTOR OF

PROGRAMMES.

Only applicants having first-
class qualifications need apply.

Applications to be addressed to:—

Sir WILLIAM NOBLE,
Chairman of the
Broadcasting Committee,
Magnet House, Kingsway, W.C.2

THE "STROH" CELLO

is constructed on the same
principle as the famous
"Stroh" Violin. It has a
richness and mellowness of
tone far surpassing that of
any other stringed instru-
ment. Fitted with knee-
pieces, the "Stroh"
Cello can be played
right away by any
cellist. The advent
of the "STROH"
Cello makes a com-
plete "STROH" or-
chestra possible.

Who will be the
first in the field
with this effec-
tive novelty? We offer
special terms to the first orches-
tra to equip themselves with
not less than Two "STROH"
Violins, one "STROH" Viola,
and one "STROH" Cello.

Further particulars from Sole Makers:
GEO. EVANS & CO.,
94, Albany Street, London, N.W.1.



LEADING PROVINCIAL CENTRES.

BIRMINGHAM.

THEATRE ROYAL.—L. Theatre Royal
(Birmingham), Ltd.; M. D., Mr. Philip
Rodway; Bus. M. and Mus. D., Mr. H.
Rusworth. "The Bat," that intriguing
crook play, played here for the first time,
attracted a large audience. Mr. Gilbert
Miller presents his principal company, and
the drama is acted with intensity and
power. The mystery of the personality of
the criminal, who eludes detection until
nearing the end, adds to the interest.
Mr. Albert Sinclair is the unknown man,
and Mr. Harold B. Meade plays Dr. Wells,
both in admirable style. The work of
Miss Nellie Sheffield as Lizzie is a
graphic piece of acting, while Miss Edith
Hunter is a very capable Miss Van
Gorder. The humour of the play is
smartly brought out, and among others
deserving mention are Mr. Fred Riven-
hall as Reg. Boreford, Mr. Leslie Elles
as Richard Fleming, Mr. Edgar Vincent as
Brooks, and Miss Diana Caird as Miss
Dale Ogden.

BURLESQUE PALACE.—P. Moss' Em-
pires, Ltd.; L. Mr. and Mrs. G. Kim-
berley; A. M., Mr. John Crounce; Mus.
D., Mr. George Ridding. "Mr. Mc-
Mortion presents by arrangement with
Mr. Albert de Courville, the new "Zig-
Zag" revue (revised version). Miss Maisie
Terrie and Mr. Wilfred Watson are the
principals and make themselves popular
at once, the former being a piquant lady,
and her co-equal having a good comedy
vein. Miss Evelyn Behenna also does well,
and Messrs. Will Hewitt, Jimmie James,
and Bryan Herbert assist considerably in
this bright production, as do the Ten
Cockney Kids.

GRAND.—P. Moss' Empires, Ltd.; M.
D., Mr. R. H. Gillespie; M., Mr. H. J.
Craney; A. M., Mr. George Ridding; Mus.
D., Mr. Gilbert Smith. The management,
owing to the enormous success of "The
Peep Show," have retained this sparkling
Wye-Fate production for another week.
Amid pleasing scenery and wonderful
lighting effects, with heaps of fun and
really good dialogue, the work of Mona
Vivian, Mark Lupino, Reginald Sharland,
Jean Allistone, and Ambrose Thomas, has
been appreciated in no mean degree. They
are ably supported by Violet Doreen, Mary
Gibbs, Violet Kersey, May Norton, Alice
Watts, Eddie Fox, and Billy Quantrell.

EMPIRE.—P. Moss' Empires, Ltd.; R.
M., Mr. Henry Raymond; A. M., Mr.
Batchelor; Mus. D., Mr. J. Clegg. At the
head of the bill is Milton Hayes, whose
dramatic eloquence, style and matter
with grip in it once more makes its irre-
sistible appeal. He gives his latest com-
position "Babette" with much force and
sincerity, and showed himself to be an
engaging humorist. Billy Danvers, of
revue fame, introduces some excellent
comedy in his special garden-like way,
which got right home. Those jolly trou-
badours, Lake and Barraford, gave a
really meritorious display, which left every-
one in happy mood. Bert Elliott and Doris
Brunton present their "Pandora's Box"
act; Joseph Cheetham, the tenor, sings
with ripe expression; and the famous
produce an equidistant novelty; and Jean
Alexander strikes an interesting note in
song impressionism.

LIVERPOOL.

ROYAL COURT.—M. D., Mr. F. W.
Wyndham; A. M., Mr. Arthur Lawrence;
Mus. D., Mr. Julian H. Wilson. A capital
show is here this week in the shape of
"Whirled Into Happiness," which comes
for the first time. On Monday evening a
large audience received it with evident de-
light, laughing continuously over the
numerous funny incidents it contains, and
appreciating the several musical numbers.
Prominent in the cast was Joe Nightingale,
whose rendition of the valet to the
pseudo lord proved one of the richest
course in the menu. George Hestor ac-
quitted himself admirably as the prospe-
rous hat maker, Horridge; his daughter
Florence was neatly undertaken by Miss
Isobel Brosnan, who sang and danced
pleasingly. Miss Madge White was vi-
cious as Delphine, the music-hall star, and
Mr. F. Pope Stamper made an acceptable
Horace. The worthy support came
from Frederick Ives (Antoine), Alan Pig-
gott (Captain Lush), Jack Gordon (Bras-
caster), Noel Colne (Duke of Dulchester).

ÆOLIAN HALL, New Bond Street, W.1.

Saturday, October 21, 1922, at 8.

LEAGUE OF BRITISH ARTISTS 62nd CONCERT

Under the direction of J. Hedley Drummond.

ARTISTS—Gladys Henman, Kathleen Timms,
Bessie L. Smith, Florence Dawson, Hilda
Chambers, Philip Merritt, Clara M. S.
Stokes, Rowland Morritt, Ethel Howard,
Peggy Ferguson, Agnes Sutherland.

At the Piano—Spencer Shaw and Arthur King.
THE LEAGUE ORCHESTRA (under the
direction of Denis S. Wright) will play
selections during the evening.

TICKETS: 12s., 8s. 5s., 3s. & 2s. (inc. tax), may
be obtained from the Box Office at the Hall, or
from the Secretary, League of British Artists,
119, Charlotte Street, W.1, where all particu-
lars relating to membership may be obtained.

TO PROPRIETORS & AGENTS.

If you require any Troupes of Ladies 4,
6, 8, or 12. Solo Dancers or Troupes of
Juveniles—"Riding Hood" or "Babes,"
let us give YOU an audition at your
convenience.

EVA BARNES,
4, Soho Street, Oxford Street, W.1.
Telephone—G153 GERRARD.

OUR BEAUTY COMPETITION.

A Thousand Girls Wanted for Pantomime.

According to promise, we proceed to give particulars of the Competition we
are promoting to secure one thousand beautiful girls for pantomime. We desire
to emphasise the fact that nothing is farther from our intention than to induce
amateurs to attempt to enter the professional ranks. Some previous experience
of theatrical work is an absolute essential. We shall rigorously exclude any
would-be competitor who does not possess this qualification. Our scheme has met
with the warm approval of such distinguished members of the profession as Lady
Alexander, Mr. Seymour Hicks, Miss Ellaline Terriss, Mr. Charles B. Cochran, Mr.
George Minshall, Mr. J. Bannister Howard and Mr. Lew Lake.

The last name to be added to our list of judges, and potential employers of the
selected girls, is Mr. W. Gillespie, the Managing Director of the Moss Empires. The
Editor of THE ERA, whose judgment in any matter of dispute is to be accepted as
absolute and final proposes to add, as a prize for the prettiest girl of all indicated
by the judges, a diamond brooch decorating THE ERA girl. What you have to do
is to fill up the enclosed form, writing very clearly, enclosing a recent photograph
marking the envelope on the top left-hand corner "Competition" in bold writing,
and addressing it "The Editor of THE ERA, 35, Wellington Street, Strand, W.C.2." Write
clearly, stamp fully, read these instructions again before you fill up the form,

Name in full.....

Postal Address in full.....

Age (this is optional).....

Height.....

Colour.....

Previous Experience.—

(Be very brief)

(Only this Form accepted. Enclose photograph. Write plainly.)

ASSOCIATION OF TOURING MANAGERS' ANNOUNCEMENTS.

SIR CHARLES HAWTHRY'S

Famous Farce Comedy.

"THE PRIVATE SECRETARY."

WANTED Theatres.

Oct. 26, 3 nights (West), 30.

Nov. 20, Dec. 4, Feb. 12 and on.

MRS. BRANDON-THOMAS'S COMPANY.

"CHARLEY'S AUNT."

WANTED, Theatres, March 26, April 9,

16, and on.

THE SCOTTISH PLAYERS in

"HUNKY DORY"

By Macdonald Watson.

WANTED, Theatres, Oct. 30, Nov. 20,

Dec. 4.

Address, CECIL BARTH, W.C.2.

37, King Street, Covent Garden, W.C.2.

MACDONALD & YOUNG

in conjunction with

THE NAUGHTY WIFE.

WANTED, March 5, 26, and on.

NOTHING BUT THE TRUTH.

WANTED, Nov. 20, Dec. 4, and on.

FAIR AND WARMER.

WANTED, Jan. 22, 29, Feb. 19, 26, April 2, 9,

Address, CECIL BARTH,

37, King Street, Covent Garden, W.C.2.

Richard Iair (Dr. Carter), and Muriel

Collier (Duchess of Dulchester).

SHAKESPEARE.—L. & M., Mr. W. W.

Kelly; A. M., Mr. Herbert M. King; Mus.

D., Mr. Sam Hague. A return visit is

being made to a fortnight of "The

Beggar's Opera," which is presented in

charming manner by Messrs. Taylor Platt

and Wilfred Eaton. On Monday evening

a numerous audience thoroughly enjoyed

the delightful work, and cordially recog-
nised the efforts of the various artists,
principal among whom were Gordon

Sherry (excelling as Macbeth), Stanley

Vilven (Fitch), Sydney Groom (Peacocks),
Colin Coop (Lockit), Rose Hignell (Polly),
Dorothy Gill (Lucy), Gladys Godwin (Mrs.Peacocks), and Linda Hope (Jenny Diver).
The orchestra was in control of Mr. Eugene
Gossens, senior.

PLAYHOUSE.—P. Liverpool Repertory

Theatre Co., Ltd.; M. D., Mr. A. S. Pigott;

A. M., Miss Carpenter. The run of "The

Lea Leader," "The Man in the Stalls,"
and "The Romantic Young Lady" was

staged.

EMPIRE.—P. Moss' Empires, Ltd.; L.

& M., Mr. George Manners. Better and

better presented by the Thera Productions

Company, is a topical revue of a most en-
joyable type. Foremost is Frederick
Bentley, whose comical ways provoke end-
less laughter; Elsie Bower is a comediennewho affords his excellent support; Alma
Vane (soprano) and Maurice Turner (bari-
tone) please with their talented singing;
Billy Rutherford dances in grand style,
as does Grace Glover; and others worthyof mention are Nina Martin, Vincent Law-
son, and Mabel Lambert.

OLYMPIA.—P. Moss' Empires, Ltd.; M.

& L., Mr. P. Cohen; Mus. D., Mr. Albert

Moore. A strong programme is provided

here, principal in it being Winston's water-
lous and diving nymphs, whose perform-
ance is clever and very interesting; GertieGitana, who has a most cordial reception;
and G. S. Melvin, in always welcome
comedian. George Jackley proves as
diverting as ever; some smart jugglingcomes from Gicardo; Ralph Lodge and
Nan Sterling amuse with their "Prole-
some Follies"; and the clever proteanteam of Ristori and Partner please
greatly.

Madame, and Mr. Maurice Hickey.

ROTUNDA.—M. Mr. M. Montgomery;

A. M., Mr. John Hitchins; Mus. D., Mr.

Arthur Workman. Mrs. Kimberley and
Frank Liston's company are here, with a
musical comedy drama, "Tatters," whichis replete with interest. Among the cast
are Frank H. Fortescue (Captain Julian),
Harry Cullenford (Demon King), BobbieHarrold (Clown), May Day (Comedienne),
Clara Sanley (Molly), Jennie Haylen
(Fair Mother), Doris Harrison (FairPrincess), and Nellie Corben (Tatters). Mrs.
Walker's Little Treasures provide some
neat specialties.

FAYLON.—P. Messrs. W. H. Broad-

head and Son; R. M., Mr. Henry Hearn;

Mus. D., Mr. Harry Walker. Most of the
programme is occupied by Glenn's Pro-
ductions revue, "Eyes Down," which is fullof good things, and well presented by
Billy Glenn, George E. Beck, Matt Everett,
Madge Rockiffe, Leslie Buxton, LenDrew, and Gilbert Haley. Specialities are
provided by Gyn Dillon and Partner, and
the Ray and Renee Quartette have some
neat original dances. The variety part of
the bill is contributed to by the SerianyTroupe, in a daring gymnastic act, and
Billy Camp, burlesque character comedian.

ERNEST DOTTRIDGE'S ENTERPRISES

"SAMMY IN SOCIETY"

Including
ARTHUR WHITE.

This: PAL., HAMMERSMITH. Next: OLYMPIA, SHOREDITCH.

VACANT: Feb. 12 (Midlands), April 9 (London or South).

Address:—
ERNEST DOTTRIDGE, "Merivale," Clifton Drive, St. ANNES-on-SEA.—One of the Biggest
Successes.—One of the Best Produc-
tions on Tour.

—A Musical Comedy Absurdity.

O'MARA OPERA CO., LTD.

Managing Director—JOSEPH O'MARA.

SPRING VACANCIES: Jan. 29 (between
Manchester and Cardiff, April 2 and 9 (be-
tween Birmingham and Portsmouth).

Re Dates: MAT. C. BYRNE.

NORFOLK HOUSE, LAURENCE POUNTNEY HILL,
CANNON STREET, LONDON, E.C.—Letters only.

TO LET

ON

LEASE.

One of the Finest Fully-
Licensed and Equipped

THEATRES

IN THE MIDLANDS.

Absolutely in the Finest
Repair possible.No money need be spent
on the property.Well Booked with First-
Class Companies.

Fully-Licensed Bars, etc.

OPEN TO LET ON LEASE

TO
RESPONSIBLE PEOPLEOR
FOR SALE FREEHOLD.If on lease premium re-
quired, or open to SellFreehold leaving good,
substantial mortgage.Principals or their Solicitors
only dealt with. (No agents).APPLY—Proprietor:
c/o MESSRS.SIMPSON & MARWICK, W.S.,
18, H. RIOT ROW, EDINBURGH.

FREE TO ADVERTISERS

FOR ONE WEEK LONGER.

All Private or Professional Advertisers sending copy for insertion
in next week's "ERA" can obtain a

"FLYING MAN" SAFETY RAZOR

With

STROPPING HOLDER and
FAMOUS RAPID STEEL
HOLLOW GROUND BLADE

FREE.

Apply at "Era" Advertisement
Offices personally, or Razor
can be sent on receipt
of 3d. to cover postage.

Send YOUR Advert NOW

ENTIRELY BRITISH



THE REALM OF MUSIC.

THE MUSICAL DIRECTOR. CONCERTS OF THE WEEK.

ORCHESTRAL NEWS AND NOTES.

IN THE CONDUCTOR'S CHAIR.

MAURICE DAVIES.

Maurice Davies, the musical director of the Royal Super Cinema, Moss Side, Manchester, evinced a taste for music at such an early age that his parents encouraged the gift.



(Photo, Fred Hall, Hull M. DAVIES.)

bestowed upon him by giving him every facility for developing it. So much so that before twelve years of age he was playing pianoforte solos in public. He continued his studies in pianoforte, harmony, and the organ under various professors, eventually finishing at the Royal College of Music. The pursuit of these studies resulted in him being in great demand as solo pianist and

accompanist for concerts, etc. Commercial life caused a break in his professional duties and ambitions for a few years, but with the advent of the cinema, Mr. Davies was one of the first to realise the great possibilities of music for accompanying the films, and his ability for musical settings soon secured him engagements in Manchester, Bradford, Hull, Southport, etc., this putting him to his commercial career. Maurice is and always has been very keen on giving the public a good popular programme of music, and consequently his services are in great demand by film producers for musical settings to their pictures. He is responsible for introducing in Manchester the cinema song-slides of popular successes (which now have become universal) played by the orchestra during the interlude, and has been ably assisted by, and much appreciates the help received from, Mr. Bert Lucas (Francis and Day) and Mr. Bennett Scott (B. Feldman and Co.), their combined efforts having met with tremendous success.

A SUCCESSFUL MUSICAL DIRECTOR-COMPOSER.

We are pleased to learn, through the organisers of the All-British Wireless Exhibition—Messrs. Bertram Day and Co.—that the dedication of the march, entitled "The Brondener," composed expressly for this exhibition by Mr. Percival H. Osborne, and played with so much success by his Blue "Electra" Orchestra, has been accepted by Senator Marconi. Mr. Osborne, who is a well-known cinema musical director and composer, was recently successful in winning Messrs. Asherberg, Hepwood and Crew's first prize in their open competition with his waltz, "Musikola," which is now so popular at the principle cinemas and restaurants.

Mr. Osborne is to be congratulated upon his successes, and also on his excellent combination, the Blue "Electra" Orchestra, which, judging by the appreciation shown at the recent exhibition, will without doubt be a feature at many of London's forthcoming functions.

PUPILS' DRAMATIC RECITAL.

A dramatic recital by the pupils of Mrs. J. W. De Lacy (Strand Green School of Music and Education) was given recently at Steinway Hall, and there was a large and appreciative audience present. The programme opened with a selection (which was well received) from Shakespeare's "Richard III." Lottie Whimster appearing as Lady Anne and Robert Walton as the Duke of Gloucester. Quite a little girl, Betty Cowen, displayed precocious ability in her recitals of "The Night Wind" (Eugene Field), and "Till for Tat" (Marion Webb). Marjorie Shillito followed with Baring Gould's "The Building of St. Sophia," which she gave in excellent elocutionary style; and Stanley Gaze also did well in his recital of D'Artagnan's Ride Speech from "The Three Musketeers." Joyce Rycroft, another very small child, delighted the audience by her rendering of "A Child's Wish" and "Total Annihilation." Leontine Le Grand who was the second prize winner, British

Empire Shakespeare Society, was deservedly applauded for her recital of "The Green Gnome" (Robt. Buchanan) and "The Brook's Song" (James Riley), and then came an excellent representation of a scene from W. S. Gilbert's "Pygmalion and Galatea." Geoffrey Paul appearing as the sculptor and Doris Bass as the statue came to life.

In the second part there were recitals, Ac., by Ena Boutle, Lily Oldland, Gladys Davis, Gladys Hodges, Dora Jenkinson, Doris Fenn, and Jack Russell. The pupils were assisted by Mr. William Lovelock with pianoforte solos, and Mr. Robert Barry, who sang two new songs, "The Little Hour of Dreams" and "One Sweet Song," accompanied by the composer, Mr. Arthur Rosse.

Mr. John Bateman, principal bass with the O'Mara Opera Company, Ltd., has published a volume of poetry under the title "Total Annihilation." Leontine Le Grand who was the second prize winner, British

THE "PROMS."

As the season draws to a finish, it is becoming more pronounced how loyally the admirers of Wagner support the master. Hence, Monday, with Miss Carrie Tubby, Doris Mannelli, Mr. Frank Mullings (in particularly good form), Mr. Sydney Russell (very effective if vocally small), and Mr. Horace Stevens, found the customary good house and performance. On Tuesday, Miss Astra Desmond and Mr. Herbert Heyner, together with Miss Myra Hess, with the usual broadly conceived programme, similarly drew well. Miss Annie Rees, Mr. Eric Marshall, and that romantic style of cellist, Miss May Mukla, "filling the bill." Thursday proved particularly interesting by reason of Mr. Léon Goossens, as solo oboe—than whom there are few finer living—Miss Marion Browne, Mr. Roland Hayes, and Mlle. Eugénie Galewska. On Friday, the attractive programme engaged the services of Miss Clara Butterworth, Mr. Hilbert Elsdell, and Mr. York Bowen. Saturday, an array of soloists, Miss Leila Megane, M. Mischa-Leon, Miss Daisy Kennedy, and two established favourites, if only by reason of their excellent work orchestraly: Mr. Walter Reynolds, euphonium solo; and Mr. F. B. Kiddle at the organ. Sir Henry Wood has never, probably, had a more consistently fine orchestra—for these remarkable concerts than this year, the season ending on the 21st.

THE ENOCH CONCERT.

Miss Olga Haley introduced two songs by Barbara Thoruley, a new composer, at the Enoch concert at Central Hall on Saturday afternoon. Miss Thoruley writes tunelessly and unaffectedly in a style that is sure to appeal to ballad lovers. Of these two songs "O Mother Earth!" is the better. "The Buds" does rather serious injustice to James Stephens' lovely lines. It would have been better to set the poem as he wrote it or else to leave it alone altogether. Both songs won a success which owed not a little to Miss Haley's singing.

Some of Sir Landon Ronald's "Song Offerings" were Miss Haley's second contribution to the programme. The composer accompanied at the pianoforte. A more felicitous combination could scarcely be wished for. The audience were hard put to it to make enough of both composer-pianist and singer.

May Brabe's countless admirers will rally even more strongly to her banner after hearing her cycle, "Pageant of Summer." This was an important feature of Saturday's programme. All the numbers—quartets, duets, and solos—are, needless to say, most effectively written, and so grateful from the singers' point of view that the quartette of artists—Miss Maude Zelman, Miss Ivy Phillips, Mr. Oswald Rippon, and Mr. Harold Williams—fairly revelled in their work.

The contralto of the cycle, Miss Phillips, sang a new song called "Faith," by Austin Howe, which should prove a useful addition to the "semi-religious" repertoire. It suited the singer's warm, sympathetic tones well.

To Mr. Rippon, whose voice is a light but telling tenor, fell S. Northcote's "Call to Me" and Holst's "She Who is Dear to Me"—the latter a very pleasing song indeed. And Mr. Williams, besides earning laurels for his fine singing of some of Easthope Martin's "Fair" songs, made a big effect with the latest example of Alma Gontley's invigorating talent, a song called "Love and Wine."

True to his tenets, Poushnoff refused to accede to a demand—it was strenuous to be called a request—for an encore, after playing magnificently Mendelssohn's "Andante and Rondo Capriccioso." As usual, Mr. Arthur Meale's organ solos were among the most enjoyed items of the concert. The accompanist was Mr. Harold Craxton.

A GIFTED PIANIST.

Mr. Adolphe Hallis gave his first pianoforte recital at Wigmore Hall on Monday the 9th, following a successful Continental tour. The recital was under the management of Messrs. Tiba and Tillett, and there was a representative audience, which included many people prominent in the musical life of the metropolis, and lastly, a very fine Brard Grand was provided.

Mannerisms apart, Mr. Hallis certainly has the power of compelling attention, and being well equipped with technical skill and facility, he shows an originality in his readings that he is to be regarded not as a mere pianist, but as a personality. All this is to the good, and his hammerlike chords and muscular force created a profound impression, notably at the opening of the Bach—Busoni chaconne, but he had not the power to achieve a climax, and once or twice his ideas suggested a certain confusion, not inexcusable, however, in view of a first recital in this country. His programme was admirably set out—arrangements by Godowsky to Chopin, Prokofiev, Stravinsky, and finally Liszt. To listen to Mr. Hallis again will be a real pleasure.

WIGMORE HALL.

Miss Helena Hunt presented Cavaliere Carlo Ballin at the above hall last Wednesday, unhappily to a thin house, and if rather misty evening not entirely conducive to his being in the best voice, at least he displayed all that ease of fine vocal production and control so rarely found save with his fellow-countrymen. A better house, and something more inspiring to create an atmosphere, would be fairer to this tenor vocalist from the Scala, Milan.

Mr. Colin Wark was the accompanist of the other vocalists. Mr. Robert Easton was the most successful, although for vocal art Miss Annie Bowen was quite as commendable. Mr. Easton has a big presence and a big baritone voice.

Miss Anna Contals displayed some perfectly amazing vocal fireworks, and Miss Gwyneth Faulkner was equally effective in displaying the possibilities of a violin.

A capable dramatic monologue by Mr. Ernest Goodwin augurs well for further hearing. Miss Helena Hunt chose piano solos by Chaminade, and the whole programme ranged from Auber, Gluck, Thomas, Puccini, Verdi, to Gounod.

STEINWAY HALL.

On the occasion of their first appearance in London Madeleine Hewitson and Paul Dalmar, a mezzo-soprano and tenor with considerable claim to attention, gave a song recital at Steinway Hall on Thursday, with Miss Percival Garrat at the piano. Mendelssohn, Mozart, Scarlatti, Beethoven, Rangin from Mozart, Scarlatti, Beethoven, Bantock, Gurney, Malcolm Davidson, Hebert Hughes to Armstrong Gibbs, and others, these two artists can be credited with a notable catholicity of taste and an attainment in technique that rank them as fully qualified vocalists well worthy of a further hearing.

L.B.A. CONCERT.

The work of the League of British Artists continues, and full houses and long lists of artists appear to be inexhaustible under the direction of Mr. T. Hedley Drummond. Variety, too, is a feature of these programmes, and if no great stars came forward on Monday the 9th, certainly the standard was maintained. Steinway of Mr. Robert Bannerford, with her violin Coker were also down, each in their rehearsal is well suited to encourage the artists, and applause and floral tributes marked on one of the provincial halls before bigger of this class of variety concert show.

A MUSICAL CAUSERIE.

BY HUBERT BATH.

The moving power of music has, perhaps, never reached such a height in this country as it has to-day. It is taken far more seriously by the middle and plebeian classes, far more so than the "upper ten," who, bored by which they look sometimes when listening to good music—or even bad, if it comes to that. The list after list of big concerts which I saw advertised recently in the large provincial cities of the North and Midlands on huge flaming posters, each containing the names of the greatest artists in the world, impressed me considerably. Then there are the weekly lengthy list of concerts and recitals for the ensuing season in London itself. Again, there is the wireless broadcasting of music. It is almost unimaginable that we could ever possibly do without this great column and wave of musical sound, which sweeps the country and permeates our daily lives. There are still many cynics who consider that music is not a necessity. Try and imagine, if you can, no concerts of any kind, no music in the churches and chapels, no music in the home, and, yes, even no barrel organs in the streets, nor even the cheery whistle of the butcher's boy!

The idea is utterly impossible as I told a scientific cynic the other night in an attempt at an argument. Music, of any kind whatsoever, is a part of the scheme of things natural, and, consequently, very necessary.

I am delighted to see that Rutland Boughton's setting of "Fiona Macleod," a poetical and mystical drama, "The Immortal Hour," is apparently a public success, judging from all reports, both personal and journalistic. If it indeed proves so, it is another vital sign of the times for the mystic, psychic, and precious element contained in this work was not appreciated not so many years ago. It must have taken some courage on the part of the promoters of the Birmingham Repertory Theatre to put forward their scheme, and I sincerely hope that for their sake and Boughton's (and "Fiona's") that their courage will result in virtue rewarded. It will open the field to still more important works and experiments in the region of the mystic drama and play, and will prove that there now is an audience for what "Fiona" described in "Where the Forest Murmurs," as "soul-drama."

I have just received a good story, true, too, with reference to my brass band symphony, "Freedom," which was performed at the recent Crystal Palace concert. When the score and parts arrived at a certain North Country town (so says "The Musical Mail") a member of a competing band asked the conductor what he thought of it. (I should explain that the first movement is nearly all written in semi-quavers, and that the small score is consequently very black—a mass of dusky dots and dashes.) "Well," said the conductor, "I haven't been through it properly yet, but I've seen the first two pages, and it looks like an invitation to a funeral!"

The Carl Rosa Opera Company seem to have successfully inaugurated themselves at "The Garden," and to be running an even course. Good luck to them for their enterprise and persistent plodding in being determined that London shall have at least some opera occasionally. It is almost heart-breaking to pass that great building day after day and see it standing gaunt and sinistral sepulchral in its emptiness, week after week, while on the Continent every city and town practically has its opera all the year round, although, Heaven knows, money must be much tighter there than even here. I read the other day someone else, with the variation of "four somewhere that Vienna—hungry and thirsty lobsters in a box—well-canned!"

Vienna—was all song and dance all the time. They do not appear to worry about "the loaf of bread," but rather of "the beside me singing in the wilderness."

I note that my friend, Ernest Newman, has had a go at Hamilton Harty to the extent of two columns in the "Sunday Times" last Sunday on his reported speech at Manchester, in which he accused our younger composers of insincerity. Funny I should have touched on the subject last week. But I think I let Hamilton down rather lightly. Ernest has really taken it very seriously. Perhaps Hamilton wanted to get in before the Premier's arrival.

I was delighted to see "Carados" having a thoroughly good go with the gloves off in "The Referee," at what he most kindly describes as "Playgoing Gobs," the kind of fashionable "bloody" who dine and wine well and go to a play either for the sake of just going anywhere, or for the sake of being superiorly satirical in their attitude and behaviour to the play, the players and the audience as well. The play may not be a good one; that matters not. If they do not like it then it is their business to, at least, allow other people to form their opinion, and at the worst, respect the actors. It is not their fault if a play happens to be bad or dull. They are there to do as they have been instructed to do by the author and producer, and, incidentally, to earn their living. At the same time, there may be not a few people in the audience to whom the play or the playing might appeal. Why should they have their evening's entertainment spoiled for the sake of these wretches? (Incidentally, these "bloody" include ladies—or rather young women—as well.) I had a slight experience the other evening of this sort of thing myself. Just during the serious and quieter portions of the dialogue there was either a supercilious snigger or a satirical grunt. Incidentally, too, these good people had come in about half-way through the play, so had lost the trend of the plot and the general idea. The whole audience was held spell-bound by the acting and situation on the stage, so that I considered it an insult to their intelligence, a breach of good manners to put it mildly, and sheer, unadmitted thoughtlessness towards the two artists who were performing. Unfortunately, the actor is helpless in the matter at the moment. He, or she, can only complain to the management after the event, as it would be a breach of theatrical contract for an artist to stop and address the audience. However, I have seen that happen, and forgiven, when they have been so pent up, and the annoyance so continued and so irritating that they have lost all control, and expressed their thoughts in no uncertain manner—and received the sympathy and applause of the rest of the audience.

Appropos of the above subject, I shall never forget once being at a certain famous music hall which is now a theatre, not far from Piccadilly Circus, and four of these young "bloody" arrived in a box very well wine, in the midst of a very funny soliloquy by a well-known comedian. He was "going strong" until they arrived. The audience were well held and hanging on his quips and jests which he was working up to a certain climax. These people started being funny, and continually interrupting. Not being able to stand it any longer, our comedian, seeing he had the audience with him in the matter, suddenly stopped his lines, walked down to the footlights, bowed and with a graceful sweep of the arm, pointed to the box. "And here, ladies and gentlemen, we have on our right, four young 'bloody' arrived in a box—well-canned!" (I believe knows, money must be much tighter there than even here. I read the other day someone else, with the variation of "four somewhere that Vienna—hungry and thirsty lobsters in a box—well-canned!")

MELVILLE GIDEON'S GREATEST TRIUMPH.

IF WINTER COMES

(SPRINGTIME WILL SOON BE HERE)

SONG FOX-TROT.

REQUESTED EVERYWHERE!
ARE YOU PLAYING IT?

FRANCIS, DAY & HUNTER,
138-140, Charing Cross Rd., London, W.C.2.

Telegrams—"ARPEGGIO, LONDON."

Telephone—REGENT 251.

WRITE FOR PARTICULARS OF THE ORCHESTRAL SUBSCRIPTION.

COMEDIANS! THIS IS "IT" FOR PANTOMIME! WIRELESS ON THE BRAIN.

By John P. Harrington and Howard Flynn. ERNIE MAYNE'S Great Comedy Triumph.

Did you "Listen In," whilst Ernie Mayne was Broadcasting this Wonderful Song, from Marconi House, on Wednesday, October 11?

OTHER GREAT SONGS FOR PANTOMIME:—

* IF RACHEL VAS ONLY ANNIE LAURIE.

DO YOU REMEMBER THE DEAR OLD STREAM?

* I'M THINKING OF YOU.

* BELLS OF REMEMBRANCE.

By Denis Athlone and Bertram St. John.
An Ideal Ballad for Highgate Hill Scene in "Dick Whittington."

* SWEETIE.

* THE SUN KISSED YOUR HAIR & MADE IT GOLDEN.

DUOKY.

(Sung by George Burrows.)

ONE OF THE WORKING MEN.

Sung by MISS ELLA SHIELDS.

* WHERE THE DEVON ROSES GROW.

COME ON, STEVE!

(By Herbert Rule and Fred Holt.)

FRED CURRAN'S Great Chorus Song.

* Band Parts Ready, Price 1/6 per Set. Send 1/- for Special Selection from above Songs.

Write, Wire, 'Phone or Call.

JOHN P. HARRINGTON, Professional Manager.

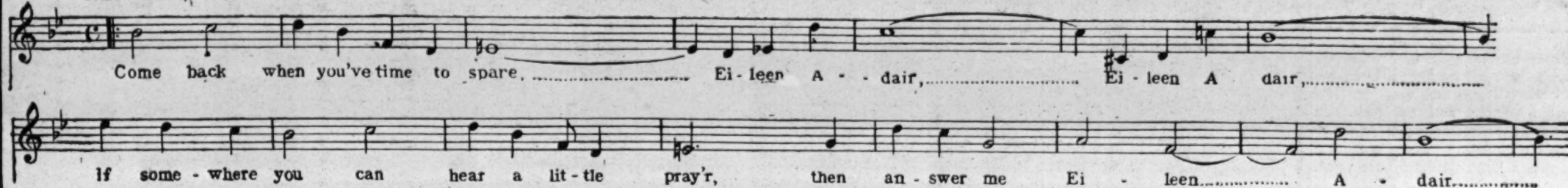
'Phone: GERRARD 2114.

ST. GILES PUBLISHING CO., LTD.,
27, High Street, Oxford Street (St. Giles Circus), LONDON, W.C.2.

ASCHERBERG'S GREAT SUCCESS FOR PANTOMIME:

EILEEN ADAIR

REFRAIN.



SEND FOR PROFESSIONAL COPY, OR CALL AND HEAR IT DEMONSTRATED.

ASCHERBERG, HOPWOOD & CREW, 16, MORTIMER STREET, LONDON, W.1.

CONCERT PARTIES AND ENTERTAINERS.

ENTERTAINERS' WANTS.

HARRY HALL. Humorous Songs and Stories. SARTORIAL SPECIALIST TO THE PROFESSION. Artists recommended free of charge, shortest notice. Town or Country, for Concerts, Banquets, &c. Phone, Museum 5291, and City 2086. 207, Oxford-street, W.1, and 149, Cheapside, E.C.2.

"WORTH REMEMBERING," "HALL" MARKED CLOTHES ARE THE BEST.

TERESA A BRISTOW. Contralto, Concerts, Masonics, &c. 40, East-rd., Portway, E.15.

MISS MOLLY MERCER. Songs at Piano, Accompanist, Raconteuse. 27, Chateworth-gardens, W.3. Phone, Chiswick 1657.

MISS MINNA DEACON. Mezzo-Contralto. In town. 4, Heathfield-rd., Acton, W.3. Phone, Chiswick 2132.

OLIVE ESME. In Songs and Monologue. Entirely New Act. Vacant for Single, Revue, or Pantomime. All coms., 84, Picton-rd., Wavertree, Liverpool.

JENNIFER GWYN & NOEL PHERNS. Original Comedy Songs and Duets, at and away from Piano. Phone, Willesden 2162. 113, Victoria-rd., N.W.6.

EVA SCOTT-THOMPSON. Mezzo-Soprano, c/o The Newman Orchestral and Concert Agency, 67, Newman-street, W.1. Phone, Museum 3654.

EDITH PENVILLE. Solo Flautist. In Town. 10, Kensington Gardens-square, W.2.

WILLESSEN 934.

CHARLES HAYES. Humorous Entertainer and Song Writer. 32, Craven-rd., Harlesden, N.W.10.

FRANK HOOK. Versatile Comedian. Patter Songs, Monologues, Char., and Evening Dress, Banquets, Concerts, &c. 17, Livingstone-rd., Hounslow.

GEORGE BENSON. Tenor. In Town. 51, Witherington-rd., N.5.

LAWRENCE INKSTER. C.A.A., Tenor. Available for Concerts, Dinners, &c. 34, Park-hill, Clapham, S.W.4.

M. CHARLES COMPTON. Tenor. 76, Parkhurst-rd., London, N.7. Telephone, North 216.

HARRY BARRATT. Baritone. All coms., Sole Agency, The Newman Orchestral and Concert Agency, 67, Newman-street, W.1. Phone, Museum 3654.

NOEL ARNOLD. Humorous Entertainer. 307, Strone-rd., Manor Park, Essex.

CHARLES TRUE. Baritone. Telephone, 1668 Sydenham. 28, Clevedon-rd., Penze, S.E.20.

THE ANGELUS SINGERS. (Male Voice). FIRST PRIZE 1920 and 1922. London Mus. Fest. H. REYNOLDS, 70, Worthington-rd., Surbiton.

FRANK S. WILCOCK. Pianist and Accompanist. 25, Topsfield-parade, Crouch End, N.8. Ph., Hornsey 232.

ARTHUR KIPPS. Accompanist and Director, Masonic Organist. P.A., 3, Albert-rd., Brockley, S.E.4. Phone, Lee Green 314.

PERCY NEWPORT. Arranges Entertainers for Dinners, Concerts, Masonics, and Children. Also Dance Orchestra. Ad., 4, Gilpin-avenue, S.W.14.

LESLIE MORAN. The Well-known Pianist-Entertainer. Large rep. Assist piano, &c. Can open immediately. 149, Town Hall-avenue, Chatham.

GODFREY CLARKE. Comedian, Character Studies. for Concerts, &c. 68, Golborne-rd., N. Kensington, W.10.

MISS BERTHA MORI. (Mezzo), late Fairbairn-Mills Opera Co. Dis. Concerts, restaurants, C.P., &c. International refs. 16, St. Mary's-square, Paddington Green, W.2.

WANTED. Engagements, by Baritone, for Concerts, &c. Box 468, "The Era."

JAMES PORTLAND. The Famous Comedian. Punch and Judy and Conjuring Entertainments. Fair Games Lent. 39, Sinclair-rd., Kensington, W.14. Phone, Hammermith 1131.

THE NEWMAN ORCHESTRAL AND CONCERT AGENCY. (Direction: E. G. H. Fremantle). Dance Bands, Vocalists, and Variety Artists for all forms of Entertainments. 67, Newman-street, W.1. Telephone, Museum 3654.

SONGS AND SINGERS.

Francis and Day. That most tuneful of new American waltz ballads, "Why Should I Cry Over You?" with which Ruby Norton so charmed her hearers last week at the Finsbury Park Empire, and who is this week engaged in the same pleasing occupation at the Victoria Palace, is already the subject of keen enquiry among ladies cast for principal parts in forthcoming pantomimes. This happy "find" is this current week winning charming Violet Trevenyon much kudos at the Camberwell house so ably controlled by Mr. Charles Gulliver.

Marjorie Fulton, whose charming rendition of "Peggy O'Neil" did much to popularise that successful ditty, she being among the very first to sing it, is adding "Stumbling" to her current budget of numbers. She is this week at Kilburn.

The Dainty Danes' items this week at the sumptuous Palace hard by Victoria Station include, besides "Vamping Rose" and "Tippy Canoe," the new number of the firm's entitled "Swanee Blue Bird."

The success of the revue "Homeward Bound" has been heightened, and notably so at Derby, by the inclusion of such strongly contrasted items as "Stumbling" and "Why Should I Cry Over You?"

From Bert Ray, of Walton Bros. and Ray, comes the intelligence of the great success, both at Clydesbank and Leith, of "Dapper Dan," the number that concludes their act.

At Newcastle Hippodrome Dick Henderson is making his usual enormous hit with John P. Terry's chorus ballad—already a first favourite for pantomime—"Wherever You Are."

Holt, which is free for pantomime, has not only "caught on" immensely on the halls, but is in wonderful demand with principal boys and light comedians engaged in this season's "annuals."

A delightful ballad for either principal boy, girl, or fairy queen, is "The Sun Kissed Your Hair and Made It Golden," by Theo Morit and Gene Peist, with which George Barrows, Gwen Morgan and others have been very successful. Band parts are ready.

For concert party work, a particularly happy "cod" ballad is the number entitled "Do You Remember the Dear Old Stream?" by Albert E. Edwards and Cedric Wesley.

Musical directors will be pleased to learn that band parts of Leon Ferne's popular fox-trot reel, "Topsy Turvey," are now in the press and will be ready in a few days.

Peter Bernard. Bernard publications are well to the fore this week. At the Victoria Palace the two "tops" are featuring Bernard publications. Ruby Norton is singing "Sunshine Alley," and the Two Rascals "Blessings," "Was Friday a Woman or a Man?" "All the Ugly Women Say Hello to Me," and "I'm Thankful and Thankful Again." Also on the bill the Dainty Danes are dancing merrily to "Georgia Moon."

Cohen and Dorothy report that "Thankful and Thankful Again" is the biggest song they have ever sung.

June Mills, who has just returned from South Africa, is featuring Bernard publications also.

Hettie Gale, principal boy for John Hart's pantomime, is shortly to feature "Blessings," "Say It With Kisses," and "Save a Little Sunshine."

Jack Houghton reports "Thankful and Thankful Again" and "Was Friday a Woman?" the best comedy songs in his repertoire.

The Tres Bons Concert Party are scoring with "Save a Little Sunshine," "Say It With Kisses," and "Derby Day," this being a big concerted for them.

St. Giles Publishing Co.

At the broadcasting concert at Marconi House on Wednesday, Oct. 11, Ernie Mayne specially sang his fine comedy number, "Wireless on the Brain," by John P. Harrington and Howard Flynn, to the biggest crowd of auditors he has ever sung to, "listeners-in" over the country in their thousands being simultaneously delighted by Ernie's latest great hit, Howard Flynn, musical adviser to the St. Giles Co., specially arranged Mr. Mayne's "broadcasting" performance and accompanied the song at the piano.

One of the finest ballads for principal boy or girl, or fairy queen, particularly for "boys" playing Dick Whittington, is Denis Athlone and Bertram St. John's beautiful number, "Bells of Remembrance." In the Highgate Hill scene in "Whittington" this song should prove particularly effective. It is published in two keys—G, and B flat—and band parts in the former key are ready.

Ella Shields will produce her new character study, "One of the Working Men," by John P. Harrington and Howard Flynn, during her Manchester engagement, and all who have been privileged to hear this number declare that it will fit Miss Shields like the proverbial glove.

Fred Curran's big chorus song, "Come On, Steve," by Herbert Rule and Fred

FOR NOTES on FELDMAN NUMBERS

See page 24.

HAVE YOU HEARD CARBOLIC?

THE MOST INFECTIOUS CHORUS CRAZE OF THE DAY AND THE Pantomime Number.

Bona-fide Artists send stamp and card for professional copy.

KEMBER & CO., 211, SOUTHWARK PARK ROAD, LONDON, S.E.16.

REDUCTION IN PRICES.

MESSRS. HAWKES & SON beg to announce an all-round reduction in the prices of their Orchestral Editions. Owing to abnormal cost of printing during the last seven years, the prices of Orchestral Editions had to be raised, but now, with reduced costs, all prices — have been reduced to but little more than pre-war prices. —

☞ The NEW ORCHESTRAL CATALOGUE, embodying these prices, and upon which there will be NO INCREASE, is now ready, and you are invited to send for a copy—post free on request.

HAWKES & SON, Music Publishers,
PICCADILLY CIRCUS, LONDON, W.1.

CONCERT PARTIES ON TOUR.

AUTO-SUJESTORS.—Oct. 16, Café Danant, Bedford.

BOGEY.—Oct. 16, D.P., Eastbourne.

BOX OF VESTAS.—Oct. 16, Stafford.

COMEDY.—Oct. 16, Barnard Castle.

EAST AND WEST.—Oct. 16, Lounge, Hantsdon.

FANCY FAIR.—Oct. 16, South Parade Pier, Southsea.

PARCE.—Oct. 16, Hippo, Penarth.

FASHION.—Oct. 16, Leas Pav., Folkestone.

FRAGMENTS.—Oct. 16, Blackheath.

GAY GONDOLIERS.—Oct. 16, Alexandra, Dovercourt.

KISMETS.—Oct. 16, Albert Hall, Barnstaple.

LEADSWINGERS.—Oct. 16, H.M., Barrow-in-Furness.

LIVE WIRES.—Oct. 16, Emp., Bedford.

MERRIONS.—Oct. 23, Harrogate.

MINSTRELS OF 1922.—Oct. 16, Emp., Edmonston.

MONEY SPINNERS.—Oct. 16, Pal., Holbeach.

MOUNTBANKS, THE.—Oct. 16, Pav., Redhill.

NAP.—Oct. 16, Pal., Atherstone.

NOVELTY.—Oct. 16, Anglesey Pal., Burton-on-Trent.

ORANGE CLUB.—Oct. 16, Pal., Frome.

PEACHES.—Oct. 16, Pal., Waltham Cross.

PRO RATAS.—Oct. 16, Pal., Wells.

PUPPETS.—Oct. 16, Vaudeville Pav., Frome.

QUINTESQUES.—Oct. 16, Emp., Holyhead.

QUIXOTES.—Oct. 16, Pretoria, Okehampton.

ROGUES.—Oct. 16, Berwick; 23, Chester.

SCOTTISH DONS.—Oct. 16, Glasgow.

SEVEN NOBODIES.—Oct. 16, Rusholme Pav., Manchester.

SNATCHES.—Oct. 16, County, Truro.

SOCIETY SIX.—Oct. 16, Rothwell Hall, Gosforth.

SUPERBS, THE.—Oct. 16, Winter Gardens, Waterloo, Liverpool.

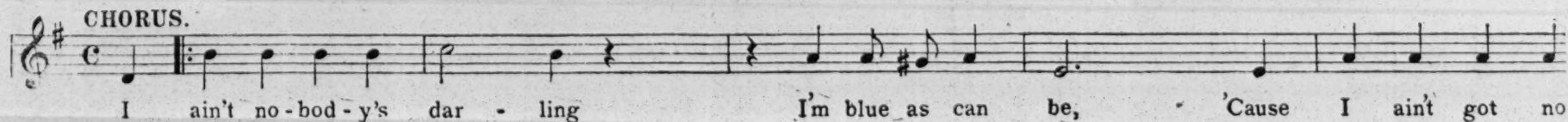
VARIETY.—Oct. 16, Whitley Bay.

The Best Comedy 'Fox Trot' Song of the Year.

I AIN'T NOBODY'S DARLING

Hum over the Chorus and see why

Everybody sings it, whistles it, and wants to dance to it:



Send for Professional Copy to-day—or send 1/6 for parcel of Latest Successes.

Conductors! write at once for orchestral arrangement.

KEITH, PROWSE & CO., Ltd.**PROFESSIONAL DEPT.:**
159, NEW BOND STREET, LONDON, W.1.

Debenham & Freebody

(DEBENHAM LIMITED)

Wigmore Street, London, W.1

Rich Chiffon Velvet Tea Frocks

These charming Tea Frocks are made in rich quality silk chiffon velvet. They are very graceful and becoming, and adapted from some of the newest and most exclusive French models. They are ideal garments for Country House wear.



SMART SLIP-OVER TEA SLIP (as sketch) in rich quality silk chiffon velvet, cut with slight fullness on shoulder, and joined by hand veining. In black, cerise, grey, mole, brown, flame, purple, and a variety of good shades.

PRICE 98/6



SMART SLEEVELESS TEA FROCK (as sketch) in rich quality silk chiffon velvet, sleeveless but with hanging cape at back, which can be caught to form small sleeves, neck and armholes finished with piping, belt of own material. In black, flame, orange, dark jade, grey, mole, mauve, and other fashionable colours.

PRICE 98/6

Debenham & Freebody

FROCKS AND FRILLS.

The Four-in-One Frock—The Bustle that Isn't—Velvet versus Fur—Cloky's Charm—The Frock you may Win!—Sweets after the Sweet.

How to look different. That's the problem—with difficulties in the way that face many of us, especially those of us who are not drawing £300 a week or even £30! If you happen to be fairly well known it is very disconcerting to be continually meeting people in new frocks, while you are uncomfortably conscious that they have seen yours a dozen times.

A Four-Piece Frock.

That's why I was so tremendously interested when I got a note asking me to a dress show, and mentioning a four-piece frock. I saw possibilities in it.



A charming model specially sketched for "The Era" at Debenham and Freebody's.

and I was right. Anything better adapted for the actress on tour or the working woman in general I haven't met. It begins by being just a very pretty frock with a long-waisted bodice of fine cashmere in buff embroidered with green, and having lapels which fall over a plain, many-pointed georgette skirt. The model then took a straightish piece of bottle-green velvet lined with the brown georgette, slipped it under the lapels, and thus gave the effect of a much slit-up-the-side velvet skirt, and over this she put on a high-waisted coat—one of those with a distinct flare to the skirt and braided pockets and big cuffs and collar. Now you had a velvet walking suit. Then she took it off and put the velvet—which, by the way, was clasped together by two very pretty buckles—over the lapels, shortening the waist-line and giving the new velvet skirt and embroidered-bodice effect. Finally, she transferred the velvet to her shoulders, and there was a delightful cape hanging in the new fashionable points. You only need a green hat with brown feathers and a brown hat with green feathers to be the possessor of a complete wardrobe!

Other frocks I saw at Mr. Viola's show included a sheath-like brown velvet gown with the skirt just slightly draped by means of two pleats round the waist. This was sleeveless, and it was worn with the loveliest long lace tunic coat, with sleeves cuffed with fur, a collar of fur, and a deep hem on it.

The Bustle.

This is one of the places where they're giving us a bustle, only it isn't the strange affair of the eighties—at least, not yet—but, as a rule, means that a hip-sash or frock drapery ends in an enormous bow without ends, a little to the left. So far they are being worn only with material of the softest, like chambruse.

The Little Girl Frock.

Winifred Barnes had a rather delightful "little girl" frock in "Angel Face"—one of the few bright spots in the play. It was the finest cashmere in the palest grey over a white chambruse underslip, and was open from the waist downwards to show this, and it had a cape-like collar tied loosely with long ends and cuffs turning up over the long sleeves.

Evening Wraps.

The evening cloak of the moment is of velvet; on that point there is not the slightest shadow of doubt. It may be chiffon velvet or broché, but velvet it is; sometimes in black, more often in some glorious night shade of pink, blue, or green. The newest shape shows that bolster effect achieved by means of a roll of the material, very often corded to make it stand firmly out, and it is placed just below the elbows. Collars are varied. The ruffled velvet one is, perhaps, first favourite, and amongst those made of huge roses or camellias of the material are still to be seen, the plainer ones are more to the fore. This, of course, is the decree at the moment, but when the really cold evenings arrive I can foretell all sorts of natural and unnatural coloured furs being called into being for the sake of warmth, if not of effect.

Bunny, dyed blue, green, and red, or even the pretty soft squirrel visits the

dye tub to satisfy the vanity of modern Eves.

The Co-optimists' Party.

At the Co-optimists' party one of our younger actresses was wearing a most fascinating white fur wrap lined with black and silver brocade. "The nicest wrap that has ever been," said one of the men, "I heard one man shed his hair on me." I heard one man shed his hair on me. Of course, there is the ermine. I saw a beauty the other day in Harvey Nichols' for about two hundred guineas, and at the other end of the scale there is the white rabbit. You can buy a wrap of this for £20, less a shilling, lined with pink or jade-green crepe de chine, or the addition of monkey fur brings it up to £21 guineas. There were lots of pretty frocks at the party. Fay Compton, looking unusually stately in black patterned all over in crystal beads—or perhaps they were silver; Betty Chester, delicious in a simple pink taffetas frock, and several would-be demure black taffetas garments, some of them adorned with large multi-coloured choux of pleated ribbons with long streamer ends planted here and there on the skirt.

A Boudoir Wrap.

Cloky here and cloky there—cloky, in fact, everywhere, for this material has broken out in a fresh place, and is now adorning the new boudoir wraps. I have just seen one at Debenham and Freebody's which, although of crepe de chine, has the wing-sleeves outlined with satin cloky and a double ruffled collar ending in revers of the same.

Just the Same.

I don't suppose the Prince of Wales is feeling very pleased with the revelations about the squabbles between St. Dunstan's and the National Institute for the Blind, since he has become patron of the "Follow My Leader" Ball on November 1st for the benefit of the latter. I hope the blind won't suffer, and I don't think they will, because naturally every woman will want to go. You see, they are going to give ten model dresses, every one of them by a famous West-End modiste, to be won by a sort of lottery system. When I tell you that Worth is among those giving the frocks you'll agree with me.

Last week's lovely weather brought crowds of people out and about, and you could hardly get a table at any of



A CHARMING MODEL.

Seal dyed Musquash coat, made from choice selected skins of finest quality. Trimmed collar, cuffs, and founce, with natural Beaver, rich in colour and quality. Lined floral silk. Specially sketched for "The Era" at Harvey Nichols, Knightsbridge.

the fashionable restaurants—excellent places for studying the new line of the new hat. I counted six with the straight brim on one side and the Berkeley, where I saw pretty Joan Pickering lunching, and, at a table close by, T. P. O'Connor. Later in the week I met the new fur girdle made of shaved lamb on a tall, thin girl, whom I have to confess I don't know, but who was lunching with a cheerful crowd at the Café des Ambassadeurs.

THE BOHEMIAN GIRL.

FROM THE WINGS.

By THE STAGE CAT.

Edited by ELISABETH FAGAN.

CHAPTER IV.

The Journey—Eleanor Aitkin—Connie Robertson—Madge McIntosh and others—Curtis—Legs and Arms—Bun Time—Christmas Day at Cork—Floods and Heartbreak—Real Work—Rehearsals—Maria—Stage Fright—Otho Stuart and Hamlet—Mr. Benson's Moods—Oscar Asche—Bubbles—His Claudius and Antonio—His Make-up and his Water Polo—Asche as Thomas Mowbray—Richard II.—The Production for Stratford—All Hands to the Wheel—Shakespeare and Sport—The "Specially Engaged Brigade"—The Firms—W. Graham Browne (Wully)—O. B. Clarence (Clarty)—"The Flea"—The Clerk of the Court.

The tour was to open at Cork, and we crossed on Christmas Eve. It was not a nice time on which to leave the home circle, and, in spite of all my first fresh enthusiasm, I felt a little depressed. We travelled third class, of course, but as we had specially reserved carriages with only four or five in each, it was quite comfortable.

In the compartment to which I was allotted was old Eleanor Aitkin. What a fine old actress she was! And such an old dear into the bargain! She had been playing Shakespearean old women for years and years, and her nurse in "Romeo and Juliet" was one of the most beautiful performances you can imagine.

I do not suppose that she really was so very old in those days, but she seemed very old to us, and exacted a certain amount of respect, though we all called her Nellie, all the same. At one time I lived with Miss Aitkin and shared her rooms, and as she suffered from rheumatism, I used to rub her shoulders and back by the hour while she told me stories about the stage in her young days, or, which I liked still better, gossiped with Frank Rodney about old times. I loved fat old Nellie.

Supper is always much the pleasantest and most satisfactory meal of the day for actors; work is over and done with, and one feels really justified in taking things easily. I remember the first time Rodney came to supper with Nellie and me; I had almost to pinch myself to prove that I was awake, and was offering beer and cold ham to such a great and distinguished actor. He had a wonderful memory, too, and used to talk about stage folk whose names I had only heard of as belonging to a bygone age. Oscar Asche always used to declare that Rodney had played with Phelps; that, of course, was chaff, but it was a pose of his to talk as if he were an old man, and thirty years of stage life is a long time.

But to return to the journey to Cork. Opposite Eleanor Aitkin in the railway carriage, sat Constance Robertson—such a bonnie girl she was, with curly hair and brown eyes. She was a niece of Mrs. Kendal, and had been with the company some time. She played "seconds," the parts after Mrs. Benson's, or, rather, I should say, she played some of them, for Madge McIntosh, who was also in the carriage, had been engaged for "seconds" too. There was a certain amount of rivalry, therefore, between her and Constance Robertson. Madge, like myself, was a new comer, but young as she was, she had already had a good deal of experience of the stage both with Ben Greet and Edward Terry, and had very clear ideas about the value of that experience and her position in the company. Her voice and elocution were as perfect then as they are now, and she showed certain promise of developing into the fine actress she has since become. She was a good dancer, too; she had been trained in stage dancing, which is probably why she moves so gracefully, and her stage courtesies were my envy and despair; she could go down so very low and remain down so very steadily—by no means an easy thing to do, let me tell you, one is so inclined to wobble when a curtsy has to be "held" for long.

One day, however, she taught me the trick—you sank gracefully down, spreading out your full skirt as you did so; then, instead of bending the knees until they almost cracked, you slid one leg out in front and sat comfortably down on the heel of the other, until it was time to rise. This, carried out with an air, a flourish of a fan, and a graceful bend of the head, is extremely effective, when the skirt is full enough to hide the movement of the legs. Madge and I employed our faked curtsy, then, with much satisfaction, until new dresses with less voluminous skirts betrayed us, and we were requested to practice the correct obeisance until we were able to do it in the regulation manner. Quite right, too, and much better for one's muscles!

It is rather strange how little attention seems to be paid, even nowadays, to the correctness of the curtsy on the stage. A little while ago I saw a magnificent production of Elizabethan play, in which one of the principal characters invariably made a Minuet curtsy. There is almost as great a diversity in the fashion of a curtsy as there is in the fashion of a costume. There is the sweeping Old Comedy Curtsy—the straight-backed kind—the one in which the skirt is held up in the hands—the one made with the arms folded—and ever so many more. The last-mentioned curtsy is the Queen Anne. I remember Miss Genevieve Ward telling me that she once went through a whole play of that period without once unfolding her arms.

To return. The fifth occupant of the carriage on our Christmas Eve journey was Florrie Gretton, a pretty little girl of about fifteen, who had been in the company for some years, dancing and playing fairies, etc., but now she was going to take Jessie Bateman's place—for Jessie, being now a married woman, had left after "The Tempest" to join her husband.

It was very strange to me, that rush through the night with total strangers, for they had none of them, except Florrie, been at Birmingham for "The Tempest"; still stranger it seemed when we reached Holyhead, for, will it be believed? I had never been on the sea before! Never been out of England at all.

It was a horrid night. I don't remember much about the long railway journey next day, except that Mr. Benson himself brought us round some buns or sandwiches, or something, for, as it was Christmas Day, of course, all the station restaurants were closed—and as few of us had been wise enough to provide ourselves with food, we should have fared badly but for the Bensons' kindness.

Talking of buns reminds me of one Benson custom I never met with elsewhere. "Bun time." Whenever we were rehearsing, at about twelve o'clock Richmond (Mr. Benson's man) brought round a bag of buns—or the still more popular dough nuts—and handed them to the company. These buns were supposed to be paid for out of the fines which were made for missing an entrance, laughing on the stage, etc., but as during the whole three years that I was in the Benson Company I only heard of about three cases, in which a fine was really deducted from the offender's salary, it is obvious that payment for these buns must have come from another source—namely, from Mr. Benson's pocket. This is rather a good example of his consideration for his company's feelings—we could eat the buns without having to feel grateful.

Looking back on that Christmas Day, I wonder whether a girl ever began touring who was more ignorant of the life than I was. I did not even know that it was necessary to book lodgings beforehand. I suppose I thought I should find them ready and waiting for me, like the theatre—anyhow, I had not booked any at Cork, and when we arrived I did not know where to go, or what to do, until Madge McIntosh came to my rescue, and offered to let me share her rooms for at least that night.

That year the floods were out in Cork. I should think they were out, indeed! All the roadways and most of the sidewalks were covered with water—and it was dark, and it was raining, and, being Christmas Day, in a good Catholic country, there was not a single hired car, or conveyance of any sort, to be had at the station. After great efforts, Madge and I eventually bribed two porters to carry our bags, but even they looked upon us with most disapproving eyes for travelling on such a day, and, after they had gone a little distance, deposited the luggage firmly in the middle of a brook which was running down the street, and declined to go any further, so Madge and I had to pull and haul, and shove, and paddle the wretched bags along, until we got to our destination. What a Christmas Day! We were none the worse for our adventure, however (one never is when one is young), and I went to bed, and slept soundly, until suddenly awakened in the morning by a hollow groan and a voice saying: "Oh, God! I wish I was dead!" It was Madge, sitting up in her bed with a face of the deepest misery. I thought that something dreadful must be the matter, but it was only that she had left behind in the last company someone with whom she thought she was in love, and she was sure, therefore, that her heart was broken; though before many days had passed she began to realise that there were lots of interesting things left in the world—including other men! Dear Madge! She always did feel things intensely; the artistic temperament, I suppose; but what fun she was, and what an absolutely good sort. I have never forgotten that awful groan on waking, though, and we laugh about it together even now. What an asset it would have been for Lady Macbeth!

The next day we started rehearsals and work, and it is real work, believe me, when one has to learn a new part for nearly every night. That particular tour was quite an easy one for me, my parts—when I had them—were so short; but the next tour, when I was promoted, I had a real taste of work. Hero ("Much Ado"), Maria ("Twelfth Night"), Jessica ("The Merchant"), The Gentlewoman ("Macbeth"), and Sweet Anne Page, all in one week, besides having to fit on and arrange the dresses for the parts. Rehearsals for fresh productions were quite good and thorough, but if one was a beginner, and had to take part in a play which had been already done, all the rehearsal one got, was to be "run through," in odd corners of the theatre, by the actors immediately concerned in the scene—or the stage manager deputising for them. That was nervous work if you like, but it was the finest training possible. It was like the way in which they used to teach little boys to swim—pick them up and throw them into a pond, until they learnt how to keep themselves afloat—only, with this great difference, that in our pond the wretched beginner always found kind, practised arms waiting to catch him, and pull him through, until the time when he learnt,

however feebly, to strike out for himself. The help given by the more experienced members of the company to beginners was remarkable, by Mrs. Benson especially so. She was one of those wonderful teachers who are born, not made—teachers who not so much tell you what to do as make you see it for yourself.

But this is going far ahead of that first week in Cork. The only speaking part I played there was that of Margaret in "Much Ado about Nothing," and on that occasion I had my first and, thank goodness, only attack of stage fright. It is a loathsome, horrible experience, real stage fright—everything goes from you; memory, power of movement, voice, everything—and the world and all that it contains becomes a blank. I turned tail and rushed off sobbing. I believe I sobbed all the rest of the play—I know I sobbed all night, for I thought my career was ended—and a red-eyed and miserable little Margaret sneaked into rehearsal next morning, only to find that no one had taken any notice of her dry up, and that she had not "entirely ruined the whole play" after all.

Mr. Benson could never prompt anyone on the stage; he was too wrapped up in his own part. Some actors are wonderfully clever at covering up both their own and other people's "dry up." A long time before this, when Mr. Benson was very ill, his parts had to be played by the leading juvenile—Otho Stuart it was then. He got through Romeo, Petruchio, and Benedick with flying colours—but when Hamlet went up, it was too much for him. He did not know the words (no wonder), and he knew he did not. However, he refused to be beaten, so he put copies of the book in all the exits, and whenever he dried up, he would clutch Horatio (or the nearest convenient super) by the arm, and hiss dramatically—

"Hist! . . . crouch me awhile and mark!"

then he would steal off into the wings, and refresh his memory for his next speech. It added somewhat to the length of the play, but the audience never realised that they were not being treated to Shakespeare "as he is writ."

No one ever made Mr. Benson laugh on the stage, but sometimes, in the wings, he would laugh with us and be quite merry. It all depended upon the part that he was playing. On "Merry Wives" or "Shrew" nights he would be quite gay—particularly in the latter, Petruchio was such a strong man, so athletic! He used to carry a kicking Katharine right off on one shoulder! But on "Hamlet" or "Macbeth" nights, and still more on "Othello" ones, it was not wise to go into the wings at all; it was much safer to keep out of the way in one's own dressing-room till the call came to go on.

Oscar Asche was also very much affected by the part he happened to be playing. Even in those days he was a great strong fellow, and either actor or stage hand who was rash enough to stand in his way at entrance or exit when he was Claudius in "Hamlet" would find himself, very literally, sent flying. What a splendid, barbaric Claudius Asche was! And with what a wonderful makeup! Great masses of tangled red hair falling on each side of his face; a beard and a hooked nose—yes, a hooked one—he really was a master of make-up. Of course, there is a little more of him to transform now than there was in those days. He was just like a big romping schoolboy then—rough when it was his humour—and more than unpleasant if he got really angry, but he could be tender too, and very kind.

As Antonio in "Twelfth Night" he was always soft, even a little sentimental; his large blue eyes would fill with tears—I insist that he had large blue eyes in that part, and a noble high forehead, obtained by stuffing greasurags under his wig—as he talked to one about home, and how he longed to go back there and smell again the gum trees and the eucalyptus. I do not think that he was really home-sick; it was a pose, it suited the character, but he was convinced he felt it at the moment. What he always intended doing—and did, in an amazingly short period of time—was to return to Australia with triumph, as a great man, bearing his laurels with him; and in his marvellously successful tour with Lily Brayton some ten years later, or less, he carried out his intention. Of course he carried out his intention; it would not have been Oscar if he had not! There is something about him, a sort of "giant steam-roller" touch, which absolutely spells success.

As Biondello in "The Shrew," Oscar was just a round-faced boy, almost bursting with high spirits, playing people's faces with the long feather of his cap, and enjoying every minute. Mrs. Benson's name for him was Bubbles, and on "Shrew" nights he was always particularly bubbly. The part in which I like best to recall him is that of Thomas Mowbray in "Richard II." I can almost hear his voice even now saying, after the sentence of exile had been passed:

"I am too old to fawn upon a nurse, too far in years to be a pupil now; What is thy sentence then but speechless death, Which robs my tongue from breathing native breath?"

"Farewell, my liege. Now no way can I stray; Save back to England, all the world's my way."

The longing and the heart-break in that "back to England" always brought tears to my eyes, however often I heard it.

(To be continued.)

THE PLAY IN PICTURES



Sybil Thorndike has begun her promised series of Classical Matinees at the New Theatre with "Medea," Professor Gilbert Murray's version, in which she gives a wonderful performance (1). Here is a group of Hippodrome pantomime beauties:—Miss Daisy Wood (2); Miss Clarice Mayne (3); Miss Daisy Burrell (4); and Miss Gracie Egbert (7). (5) Is Cinderella's coach in the making. In (6) we see a group of clever people from "Snap" at the Vaudeville.

THEATRICAL GOSSIP.

Future of the Strand—Jones Can't See English Acting—Scandal of Late Arrivals—Percy Hutchinson's Plans.

Bourchier Back.

At Christmas it will be in order to welcome Mr. Arthur Bourchier home to the Strand Theatre. Then and there he will carry out the long-cherished design of producing a stage version of Robert Louis Stevenson's "Treasure Island." This should thrill the youngsters indeed. Mr. Bourchier has devoted much of a long holiday to careful rehearsal of an ingenious contrivance which gives him the appearance of having but one leg. Its most admirable feature is that he can instantly relax it during his rests.

It is not unlikely that Lady Beecham will become the interim tenant of the Strand Theatre, to produce there the operas composed by her brilliant son.

Mr. C. F. H. Hensley, the general manager of the Strand, remarked the other day that he had a great desire to create an atmosphere for the theatre. Popular successes have a way of doing that themselves.

Showmen for Shows, Please.

There seems to be a good deal of dissatisfaction with the decisions of the committee entrusted with the entertainment side of the British Empire Exhibition (1904). Incorporated. It consists chiefly of theatrical and music hall managers, with a disposition to be excessively polite to each other. A few business heads on the shoulders of men really experienced in the work of making popular entertainments commercial successes would probably encourage a more healthy demand for spaces. Why has an important official resigned?

Pictures for Picture Shows.

When the Super-Cinema at Ilford was opened the other day, the first impression was that the decorative work of Mr. Val Prince was extraordinarily good, but the entertainment proved to be overloaded with musical and kindred performances. The real thing in a picture show is pictures; and this detail was disappointing to a degree.

Echo Answers. "Where?"

"Where is my wandering boy to-night?" is the sobbing subject of the afternoon pictures at the Holborn Empire—but who cares?

Irving Anniversary.

A profusion of flowers decorated the grave of the late Sir Henry Irving in Poet's Corner on the seventeenth anniversary of his death. Red roses bore the inscription: "I shall remember while the light lives yet, and in the darkness I shall not forget." A bunch of lavender and red roses from "An old-world garden," was "In constant loving memory." A crescent of rosemary bore the words: "For my love I give this to my dear—E. D. Y." From "My garden of dear memories," came a wreath of laurel and berries. "In ever-loving memory of my dear Uncle Henry, from May," were the words on a wreath of coloured leaves and berries.

Veterans.

Among the tribute paid to the memory of Mrs. Siddons at Bath, Mr. Austin Brereton points out that she died at the age of seventy-six. Ellen Terry, called upon to unveil the memorial, is seventy-four. Sir Squire Bancroft, responding to the toast of the "Drama," is eighty-one; Mr. Frederic Harrison, who should have proposed the toast, was ninety-one yesterday.

Suggested Memorial to Marie Lloyd. There is a very general desire throughout the profession to provide some permanent memorial to the late Marie Lloyd. "The Era" will gladly receive and acknowledge any subscriptions for this purpose.

What Yvonne Thinks of Astor.

When Lord Astor's statement, made at the Church Congress, that French opinion, even in the provinces, considers man to be a sensual animal and expects the State to make unchastity as easy for him as possible, was brought to the notice of Miss Yvonne Arnold, now appearing in "Tons of Money," at the Shaftesbury Theatre, she declared him to be a very, very wicked man; and proceeded to a vigorous defence of her country folk.

More Sims Plays.

Several hitherto unacted plays by the late G. R. Sims are likely to come on the market shortly.

"King Arthur."

Finding it inconvenient to produce Mr. Laurence Binyon's "King Arthur" play, Sir John Martin Harvey has granted a short lease of it to Miss Baylis, of the old Vic.

Marlowe's Jew.

Marlowe's tragedy, "The Jew of Malta," will be done by the Phoenix Society at Daly's Theatre on the first Sunday and Monday in November.

Another Brixton First Night.

Once more the Brixton Theatre is to be the scene of a premiere. On Monday, Oct. 23, Mr. Frederick Melville will produce a farcical comedy by Mr. Arthur Shirley, entitled "Here Comes the Bride." In the company are Miss Olga Lindo, Miss Mollie Vyvan, Mr. Geoffrey Saville, Mr. Eric Barber, and Mr. J. T. Macmillan.

Hampstead Pageantry.

"Love's Labour's Lost" will engage the energies of the Play and Pageant Union very shortly, by way of opening its third season. This society exists in the Hampstead Garden Suburb for the production of original work, and also of plays which are not ordinarily seen in London. Immediate arrangements are for the production of "The Fountain," by the late George Calderon, and of a triple bill, including Mr. Clifford Bax's "The Poetasters of Japan," Geoffrey Whitworth's "Father Noah," and De Musset's "A Door Must Be Either Open Or Shut."

Mr. Jones on Acting.

Mr. Henry Arthur Jones has no hesitation in saying that Ellen Terry, Mrs. Kendal, Helen Faucit, and Lady Bancroft played more parts before they were fifteen than a modern actress would play were she to live to two hundred. Mr. Jones, at any rate, seems to have settled down quite contentedly to a long run in a single character—that of Cassandra. He can see nothing good either in the plays or in the players of to-day. He is probably wrong in citing Lady Bancroft as the player of so many parts. As to Helen Faucit, so little is she remembered to-day that Mr. Jones's reporter cannot even spell her name correctly!

English Acting Never So Good.

All this oratory about the lack of old-fashioned training and the criminality of running successful plays—"The Silver King," for instance—for all they are worth, is very interesting, but, so far as one can judge, English acting was never at so high a level as it is to-day. Play after play has been produced within the past few months which would trouble the most experienced and exigent author to cast better if he had the whole English-speaking stage from which to choose—and even France. The occasion of Mr. Jones's oratory was a debate on "Present-day Acting," at Sunday night's gathering of the Gallery First-nighters' Club. The chairman of the evening was Mr. St. John Irvine, to whose declaration that the poor quality of present-day acting is due to a lack of intelligence on the part of the modern audience, Mr. Jones took exception. He attributes it to the system of education which now obtains.

Jones Loves His Bible Story.

A carpenter in an obscure village, brought up only on the Bible and the "Pilgrim's Progress," might well have been a better-educated man in the past than is a product of the modern school, simply because he was ignorant of trash. Modern actors and actresses need, according to Mr. Jones, greater experience, more thorough training, a better knowledge of technique. We have many fine mediocre actors and actresses, but only one or two who are great. Much of the acting to be seen on the contemporary stage, Mr. Jones describes as "good amateur." We lack the due proportion of great acting, comic or tragic, which we have the right to expect on the English stage. This is not pronounced in light fashionable comedy, which engages such actors as Charles Hawtrey and Gerald du Maurier.

Wagon Hitched to the Stars.

Why trouble so much about "great" acting? It is the gift of God—and comes now and again. It is good average acting that makes the theatre, and Mr. Jones will find few to agree with him that it is not forthcoming. The poverty of the acting displayed in minor parts is the greatest weakness Mr. Jones can see. He avows himself a firm believer in the star system. True it has been shamefully abused, but we cannot stop it, for the public insists on creating its own stars. Moreover, the greatest dramatic successes have been built round one or two central characters.

Pinero Cycle.

When presently the cycle of Pinero plays projected by Mr. Leon M. Lion and Mr. J. T. Grein begins with "Mid-Channel," Miss Irene Vanhug will play her original part of Mrs. Blundell. Mr. Scott Sunderland succeeds Mr. Lyn Harding as the husband, to "Mid-Channel," "The Benefit of the Doubt," and "Sweet Lavender." The theatres at which these revivals will take place is to be announced; also the date.

"Sweet Lavender."

A detail of the interesting story of "Sweet Lavender" is that it bought a theatre, and otherwise enriched Edward Terry, who was so wonderful as Dick Fennell. Terry's Theatre was built by Mr. Charles Wilton, with whom Terry had formed a friendship in Australia. When Terry, encouraged by the abnormal success of "Sweet Lavender," asked Wilton to name a price for the theatre, Wilton, not being anxious to sell, named what he believed to be a prohibitive figure, and was surprised when the cash was promptly forthcoming.

Terry, a frequenter of the Law Courts was always suspected of having sketched Dick Fennell from life, and indeed, a dilapidated barriester was frequently pointed out as his original. He denied this, however. The fact is, he neither liked the play, nor the character, and the only opinion he uttered at rehearsal was "What kind of a drunken old scoundrel is this Pinero has given me to play!"

Swedish Ballets' Return.

Lovers of the ballet, with pleasant memories of the visit of the Swedish dancers to the Palace Theatre two years ago, will be glad to welcome these clever artists to the Court Theatre on Monday week. Their programme will include "Foolish Virgins," "El Greco," and "The Toy Box," a posthumously produced work of Claude de Bussy, which has not yet been seen in this country.

Rockets Rising Still.

Last night Mr. Harry Day's revue, "Rockets," registered its 400th performance at the Palladium.

Jig-Saw Souvenirs.

At the Globe Theatre last night there was a distribution of little wooden effigies of the artists taking part in "The Return," by way of commemorating its 50th performance.

Stock Jobbing Stage.

According to Mr. T. Mout, the ultimate decision as to what plays should be produced is determined not by members of the theatre but by members of the Stock Exchange.

Stage Trials.

By all accounts, there is a very remarkable reproduction of the Old Bailey in "The Balance," produced at Manchester on Monday night by Mr. Tom Walls and his associates. A distinguished King's Counsel is said to have supervised the detail. The last big court scene we saw was in "Justice." There have been several illustrations of legal procedure at Drury Lane. We recall, too, Mr. E. G. Hemmings' "Butterfly on the Wheel"—he no doubt saw to it that the legal procedure was all right.

One of the most impressive stage trials was in a play called "Her Advocate," done many years ago at the Duke of York's Theatre. This, too, was the work of a barrister—Mr. Walter Frith, who chose for the environment of his big scene a country assize court, in which some of us seemed to recognise Leicester Castle. The Lord Chief Justice of the day, Sir Charles Russell, took a very great interest in this play and approved the legal detail. Oddly enough, it recalled an earlier play, "A Woman's Revenge," at the Adelphi. In this the late Charles Cartwright made an enormous success in the character of a witness who broke down under cruel cross-examination. There was a similar scene in "Her Advocate," which was produced by Cartwright, in partnership with Henry Barni. Cartwright feared he would be charged with endeavouring to repeat a triumph, and gave the character in the second instance to Mr. Charles Somerset, of whom it is not unfair to say that he eclipsed his predecessor.

Twice Nightly.

Twice nightly is henceforth to be the order of the evening at the Theatre Royal, Stratford. Mr. Frederic's invited players with dates. He has a weakness for revues.

"When Knighthood is in Flower."

A weekly receipt of £200 in respect of "When Knighthood is in Flower," at the Scala Theatre, is not likely to increase the cheerfulness of shareholders in Provincial Cinematograph Theatres, Ltd. But then, the American millionaire newspaper proprietor, Hearst, might flower, too!

A Merry Heart.

"It would not have occurred to us on this side of the Channel," says the "Daily Telegraph," "although we suffered none of the pangs of invasion, to raise a statue to Pierrot." We take leave seriously.

PURELY PERSONAL.

Dave Cohen, of Cohen and Barnard, is lying in a nursing home, having undergone an operation for appendicitis. He is making excellent progress.

Walter de Frece bought the "field" in the H.B. Club Casaritch Auction Sweepstake, including Light Dragon and The Villager. His prizes amounted to £950.

Laurence Cowen's drama, "Sinners," adapted from his novel of the same name, has been acquired by Milton Rosmer and Irene Rooke.

Monkton Hoffe sails for New York, in order to be present at the first performance of his play, "The Painted Lady," at the Ritz Theatre.

Alfred Butt is reported to have purchased the English rights of the latest Berlin success, "Kreissler."

Robert Michaelis has made so great a success in a musical version of "The Marriage of Kitty" at the Fulton Theatre, New York, that he is likely to stay there.

Anita Elson has replaced Cora Giffin, suffering from a severe attack of influenza, in "The Smith Family" at the Empire. Fifty performances of this clever revue have now been recorded.

Robert Loraine is returning to London management a month hence. He will, in the first instance, produce a play by Ian Hay, but he is anxious to secure the English rights of Brieux's "L'Avocat."

Teddie Gerard is on a tour of the music halls—his first. He opened at Glasgow on Monday, with Mr. Ernest Marini as her dancing partner.

George Robey has not been absent for a single performance of "Round in Fifty" at the London Hippodrome, and means to stick it out to the finish.

Percy Hutchinson announces the production of Mr. R. C. Carton's farce, "The Incurable," which will be produced at Brighton early in November.

Elenora Duse has delayed her periodical performances in Rome until Dec. 25, and during the month thereafter. She will appear once or twice a week, first in "Gli Spettri," which is Ibsen's "Ghosts." Immediately afterwards in D'Annunzio's "Citta Morta," or "The Dead City." This the poet has promised to attend.

J. K. Hackett has been invited by M. Firmin Gémier to appear at the Paris Odéon during the season, as Shylock and as Hamlet.

Charles Whitlock, who has acted as business manager of the Walter Howard "Seven Days' Leave" company, was pleasantly surprised when its tour ended at Lowestoft, by the presentation of a Treasury-note case, well lined by the company, in appreciation of his untiring consideration for their welfare.

J. Ivan Menzies, called upon in the emergency of Mr. Frank Steward's illness to play the part of the Duke of Plaza de Tors in "The Gondoliers" with the D'Oyly Carte Company at the Theatre Royal, Bath, acquitted himself to admiration.

Late Comers to the Play.

Some of our theatrical managers go to an extreme in the attempt to exclude late comers to the theatre until the act should be over. After all, the person who has paid for his seat has certain rights, and should be allowed a little latitude which accidental circumstances may cause him to need upon occasion. But the incident which provokes a complaint from "A West-End Manager" is one of scandalous rudeness and a shameful want of consideration for other people. A party of dimensions insisted upon entering their seats, near the front, two minutes before the fall of the curtain on the second act! They were asked if, in courtesy to the audience, and the artists on the stage, they would mind waiting until the interval—but they refused to do so. Doubtless, if they had been ejected from the theatre, a serious breach of the law would have been committed, but the manager would have had universal sympathy.

"The Cenci."

From a circular distributed at the New Theatre on Monday afternoon, it appears that Miss Sybil Thorneide persists in her intention of doing Shelley's nauseous drama, "The Cenci."

Losses in the Theatre.

In the Bankruptcy Court the discharge of Mr. Robert George Hunter, described as of Hart-street, Bloomsbury, was suspended three years. It appeared from the report of Mr. F. T. Garton, the Official Receiver, that the debtor was adjudicated a bankrupt in August, 1921. It was estimated that the total unsecured indebtedness was £5,251, and it was added that there were no assets. The debtor had previously failed in September, 1910, and since then he had written plays and had been engaged in producing music-hall sketches and revues.

That was with an interval of two years, during which time he was officer in charge of the staff records at the Army and Navy Cadet Corps. Debtor entered into partnership with another person in 1919, and started business under the style of the New Era Film Co. The object in view was the production of a patriotic film. The latter, although released, had not been shown. The insolvency of the debtor was attributed to his liability for the costs of an action he unsuccessfully brought for infringement of copyright of a revue under the title "A Mixed Grill," which he wrote, and was produced at the Empire, Leicester-square; also to losses incurred owing to the war in theatrical productions.

Wedding Bells.

Congratulations to Mr. Thomas Marlow, the editor of the "Daily Mail," on the marriage of his daughter, which takes place this week.

Nelson Keys is this week at the Stratford Empire.

St. John Irvine's play, "Mixed Marriage," shortly proceeds to South Africa.

Jack Hilton, director of the Cabaret Folies at the Queen's Hall, declares that there are not half a dozen headliners available for his class of work in this country.

Olive Walters, who is to play an important part in "Little Lovers" at the Aldwych Theatre on Sunday night, is no more than twenty-three years of age, but reckons her performance of Mrs. Malaprop, with the Bridges Adams Company, her greatest achievement so far.

The Duncan Sisters were engaged to fill the gap made in the Alhambra programme this week by the tragic death of Marie Lloyd.

The Trix Sisters have been appearing at the Regent, Brighton, but reaching London each night at 11.15 to keep up their appearances with the Cabaret Folies at the Queen's Hall roof.

Wentworth Croke is making slow progress towards recovery from his second operation.

Helen Coram, a daughter of the well-known ventriloquist, is a genuine instance of from the convent to the stage.

Jose Collins declares that her greatest ambition is to play in opera. She would just love to play Carmen, La Tosca, Butterfly, and in "The Mastersingers." She knows them all.

Phyllis Bedells says that the arrangement of the dances and ensembles in "The Island King" has fired her with an enthusiasm for the job. She means to follow it up.

Sammy Shields's success at the Palace, Hammersmith, should inspire managers with enthusiasm to book this clever artist. He greatly impressed himself on Mr. Charles Gulliver on a recent tour of the North.

George A. Birmingham, who is actually Canon J. O. Hannay, of the Irish Episcopal Church, has been appointed Chaplain to the British Embassy in Budapest.

D'Annunzio declares that he does not wish to be regarded merely as one in sympathy with the Franciscan Order—he is a real life member of it!

Renee Sutton, engaged by Mr. John Hart for his forthcoming Christmas pantomime at the Theatre Royal, Sheffield, is still in her teens, but she has had quite a varied career on the stage, having made her first appearance in "Alice in Wonderland" at the Gaiety Theatre, Manchester. Since then she has played in "Bluebell in Fairyland," "Cash on Delivery," "Going Up," "The Boy," "The Naughty Princess," and "The Gipsy Princess." Her London engagements include the following theatres: The Alhambra, the Princes, and the Adelphi. She has also played in the Shakespearean Festival at Stratford-on-Avon.

A Reclitrant Venus.

Mr. Andre Charlot has nominally recovered 30,000 francs, say £600 sterling, in the French courts, from Mlle. Spinely, whom he engaged to appear at the Prince of Wales Theatre in the spring of 1920. Pleading illness, Mlle. Spinely asked that her engagement might be postponed. He agreed, although it meant a great loss and the derangement of his plans for the production of "Bran Pie." Her salary was to have been £300 a week. Learning that Mlle. Spinely had accepted an engagement to dance in New York, Mr. Charlot brought the action which has just resulted as above stated. Mlle. Spinely is known as the "pocket Venus," and is said to have had a very great attraction for young officers.

Phyllis Neilson Terry Confesses.

Miss Phyllis Neilson Terry, while in Hull, answered the following questions:—Your pet hobby?—Collecting old glass. Favourite game?—Tennis. Are you in favour of Sunday sport?—Yes. Favourite composer?—Wagner. Favourite quotation?—"To thine own self be true." What do you consider perfect bliss?—Is there such a thing? What do you consider the most beautiful thing in Nature?—Sunset. What is your pet aversion?—Deadheads. Do you believe in luck?—Yes, a little. Which musical instrument do you like best?—"Cello." What is your favourite rôle?—Juliet. Your favourite Christian name?—Joan. Your favourite actor?—Aha. Your favourite holiday resort?—Canadian Rockies. If you were not yourself, who would you like to be?—My mother. What do you think of Hull?—Same as you. Do you believe in love at first sight?—No. Your favourite author?—Dickens. Your hero in fiction?—Colonel Newcombe. What would you do to make England brighter?—Abolish the income-tax.

When "The Wheel" Would Not Work.

Miss Neilson Terry had a little motor adventure outside Hull when coming through to that city. Near the picturesque village of Bishop Burton her car broke down. The job was one which took some little time to put right, and in the meantime Miss Terry accepted the invitation of an old lady, who is 84, to spend the time in her cottage. Miss Terry was much impressed with the dignified and artistic memorial cross which has been erected amidst the foliage in the centre of the scene. She took the opportunity of this district who fell in the war.

Wully Shakespeare is at Glasgow.

No fewer than 12,000 applications for seats were received when Mr. Robert Courtneidge announced special educational matinees of Shakespeare, as interpreted by Mr. Henry Baynton, during his Glasgow season; 4,000 had to be refused in respect of "The Merchant of Venice" only.

Lucille Hill Dead.

Miss Lucille Hill, a popular prima donna some ten or fifteen years ago, died at Fulham, and was buried at East Sheen on Tuesday.

American Anger.

According to the Central News some American visitors created a scene during the performance of a Berlin revue in which English artists were appearing. They resented passages in the dialogue, which, however, they agreed to condone on explanation.

"Heart of a Child" Tour.

On Sunday the company organised by Messrs. Bentley and Pringle-Woods to play "The Heart of a Child" on tour left St. Pancras. Its itinerary includes Blackpool, Grimsby, Hull, Hartlepool, Brighton, Exeter, Newport, Westcliffe. Unfortunately the scenery prepared for the London production was burnt and has had to be replaced, but the wonderful frocks and hats by Reville and Lucille respectively are available. Miss Dorothy Neave plays Sally Snape.

A Roman Holiday.

A performance of D'Annunzio's play, "Fedra," will take place on the Palace Hill at Rome on Sunday, under the patronage and in the presence of the dramatist. Over five hundred students and ex-soldiers will form the essential crowds. Gabrielle's son, Gabriellino, will be amongst the actors.

Time Table.

"Yetta Polovaki" will not be produced by the Play Actors till Sunday, Nov. 12. This is actors' day—a real self-help show. "Nine O'clock Revue," at the Little Theatre, at nine, on Wednesday. Sunday night: "The Snob," a new play by clever Harris Deans, is due at the Kingsway. No more whist drives at the Actors' Club till the new house is open.

National Opera at Birmingham.

It is gratifying to know that the bookings for the National Opera Company's season of three weeks at Birmingham are satisfactory so far. The opening performance on Monday at the Prince of Wales Theatre was "Parsifal," and as it was the first time this musical drama had been presented in such a complete manner, the audience followed its progress with rapid attention. The orchestra, under Mr. Percy Pitt, except for one or two loose passages, played with fine feeling, and admirably expressed the devotional atmosphere. Mme. Kirby Lunn assumed the part of Kundry and pleased everyone by her clear voice and accomplished singing, especially in the flower-garden cadenzas. The King of the North, Mr. Fredk. Collier, was gifted with dramatic power, and Mr. Philip Bertram, as the aged Titurel, sang impressively as a basso. So also did Mr. Norman Allin, who, as Gurnemanz, pleased everyone by his sincerity and good phrasing. Mr. Percy Heming was a picturesque Amfortas who caught the spirit of his rôle, and Mr. Walter Hyde, in the tenor part of Parsifal, gave a convincing study which was made all the more creditable by his cultured rendering of the music. The staging, and the gaiety and chorus-work in the flower-maidens' scene were alike more than commendable—the latter a really living representation.

Percy Hutchinson's Plans.

On Oct. 30, Mr. Percy Hutchinson produces at Brighton Mr. R. C. Carton's new play, "The Incurable." Southampton and York follow—and then Mr. Hutchinson means to try his luck again at a West-End theatre. In this enterprise he is associated with Mr. Frank Curzon. "The Incurable" will be Mr. Hutchinson's seventieth production. He recalls that his first London appearance as an actor-manager—more than twenty years ago—was at Wyndham's Theatre, in partnership with Mr. Curzon, with whom he is resuming a pleasant business relationship after a long interval. By way of refuting the statement that he has a weakness for American plays, Mr. Hutchinson recalls the fact that he has produced the works of Sir James Barris, Sir Arthur Pinero, Mr. Henry Arthur Jones, Mr. Hubert Henry Davies, Mr. R. C. Carton, Mr. Somerset Maugham, Mr. Haddon Chambers, Mrs. de la Pasture, Mr. Geo. R. Sims, Mr. Harold Terry, Mrs. Clifford Mills, and Mr. Cecil Raleigh.

Here are the players in "The Incurable"—Mr. Percy Hutchinson, Mr. Stanley Turnbull, Mr. F. G. Thurstons, Mr. Martin Sands, Mr. Cecil Brookings, Miss Elsie Stranack, Miss Annie Stalman, and Miss Florence Harwood.

No, We Don't Know, Mr. London!

Mr. G. K. Chesterton has written a series of songs, to which Mr. Joseph Holbrooke has supplied the music. One is called "A Song of Stout"—another "The Wicked Grocer." "Do any of you know," writes the omniscient Mr. London in the "Daily Graphic," "that Joe Holbrooke's father, who was pianist at Collins's music hall, where Marie Lloyd made her professional début on the halls, wrote 'The Blind Boy' for Chirgwin, and that young Joe, when he deputised for his father, as a boy, was sacked because he would watch the comedians, instead of playing the piano?"

Of course, we do not know anything of the kind! Marie Lloyd did not make her professional début at Collins's. There is a good deal of doubt as to where she first appeared professionally, or otherwise. Probably her first definite appearance was at the Sebright music hall, under the direction of George Belmont, of whom it is unhappily to be said that he is ill and in distressed circumstances. A friendly hand would not come amiss at all. The Middlesex may always reasonably be cited as the scene of Marie Lloyd's first remarkable success.

As to "The Blind Boy," Chirgwin himself professes complete ignorance as to its source. Following the fashion of the time, he heard it—and he helped himself. The evidence is in favour of Pony Moore's authorship of that immortal verse.

A Nottingham Premiere.

A play entitled "Blossoms," by Mr. Harry G. Wall, author of "Mrs. Winterbottom's Woe," which Miss Sydney Fairbrother has on tour at the present moment, and of "Renovating Eve," a detail of Miss Ethel Irving's repertory, will be produced at the Nottingham Repertory Theatre on Monday. The important parts will be played by Mr. Henry Worrall-Thompson and Miss Viola Compton.

A Mortal Hurry.

A bare fortnight elapsed between the staging of "The Immortal Hour" at the Regent Theatre and the signing of contracts for this London production by the directors of the Birmingham Repertory Theatre. In that short time, orchestra and chorus were engaged in London under the direction of Mr. Appleby Matthews, who is musical director of the Birmingham Corporation. All dresses, from Paul Shervell's designs, were made in the Birmingham Rep. City Workrooms. The dances have been arranged by Leighton Lucas, who was formerly with the Russian Ballet. He travelled between Birmingham, where he was acting, and London daily.

Actor's Estate.

Mr. Rowland Buckstone, who died recently at Beaumont-street, W., has left estate—at any rate on this side—of no greater value than £297. The greater part of his life was spent in America, where he most recently toured with Mr. Cyril Maude, in "Grumpy." He had long been ill. Mr. Rowland Buckstone was a son of the famous comedian, J. B. Buckstone.

Henry Baynton Ill.

"Macbeth" was expected to furnish Mr. Henry Baynton with a fitting climax to his fortnight of Shakespearean readings at the Theatre Royal, Glasgow, on Saturday. Unfortunately, at the close of the performance of Friday night, when "Hamlet" was done, Mr. Baynton became unwell. According to the certificate issued by Dr. T. Ross-Scott, L.R.C.P., the actor is "suffering from nervous exhaustion and over-strained heart." The doctor considers his condition such "as to necessitate immediate and complete mental and physical rest." Mr. Kenneth Wicksteed, Mr. Baynton's stage manager, deputised.

Walter Howard's Funeral.

Walter Howard was laid to rest at Stratford-on-Avon on Tuesday in last week. Among the mourners were Mr. Philip Cunningham, Mr. Percy Hutchinson, Mr. Wallace McRobbin, Miss Annie Saker, Miss Lennard, and Miss Blakeley (nurses), Mr. Henry Chastell, Mr. Joseph Deakin, Mr. W. Holland, Mr. W. J. T. Collins, Mr. Harry Howard, and Mr. Wallace McCubbin. Wreaths were sent by the wife and son of the dead dramatist, the Governors of Memorial Theatre, Stratford-on-Avon, Mr. Percy and Lillias Hutchinson, Mr. and Mrs. Leon M. Lion, Mr. Wallace McCubbin, Mr. W. J. T. Collins, and Mr. W. Holland; the Association of Touring Managers, Miss Annie Saker, Messrs. William Henry and Percy B. Broadhead, Mr. V. H. Holland, Mr. Alfred Paumier, Mrs. Ruth Maitland, the President and Members of the Dramatists' Club, Mr. and Mrs. Louis Goodrich, Mrs. Eric Mayne, the President, Vice-President, and members of the Theatrical Managers' Association, Mr. Sidney and Rose Cooper, members of the Percy Hutchinson Company, Mr. Philip Cunningham, Miss Amy Bennett, Miss Babs Goodfan, members of "The Knave of Diamonds" Company, Miss Wallis and Miss Harold, Mr. Henry W. Mote, Mr. J. E. Vendrean, Messrs. David Allen and Sons, Ltd., Mr. Henry Chastell, the Stratford-on-Avon Rugby Football Club, the Green Room Club.

PREMIERES OF THE WEEK.

"ANGEL FACE."

At the Strand.

Musical Farce, in Three Acts, Book by Harry B. Smith, Lyrics by Robert B. Smith, Music by Victor Herbert. Presented at the Strand Theatre on Wednesday, Oct. 11.

Tom Larkins Eric Blore
Arthur Griffin Tyler Brooke
Sandy Sharp Harold Bradley
Hugh Fairchild William Denys
Rockwell Gibbs Fred Kitchen, jun.
Professor Barlow Miles Malletson
Ira Mapes Ellis Holland
Slooch George Gregory
Irving John W. Wilson
Mrs. Zenobia Wise Violet Elliott
Betty Winifred Barnes
Vera Enda Sass
Paula Sylvia Cecil
Lily Roy Wilson
Pearl Dot Temple
Moya Gwen Mannering
Mrs. Larkins Kate Phillips
Tessie Blythe Mabel Sealby
Fashioned on a familiar and approved pattern, there is no earthly reason why "Angel Face," the last of the many musical comedies to arrive in the West End of London, should not have the same popular success as the hosts of predecessors that it resembles so closely. So far as plot is concerned it outdoes them all in quantity—there is enough for at least three of the ordinary musical pieces. In addition, there are pretty musical numbers, pretty girls in very pretty frocks and frills, a fairish amount of humour that can easily be developed into a goodish amount, a little neat dancing that should be extended into a lot, and pre-war prices (plus tax) prevailing all over the theatre.

Plot Number One is concerned with the efforts of a dear little girl named Betty, the youngest of a family of five daughters, to save her eldest sister, Vera (afflicted with adenoids and short sight), from marriage with a young man that Betty believes to be leading a "fast" life. Buoyed up with good intentions and self-sacrifice, Betty not only writes Arthur Griffin affectionate letters, signing herself "Angel Face," but in her efforts to compromise him pays him a call at night and arranges a ridiculous scene that doesn't come off. She then discovers that Arthur is a charming fellow, and, leaving Vera to be consoled by another, she quietly appropriates him herself.

Plot Number Two deals with an Elixir of Life, the invention of an amiable old eccentric, who at seventy tries a sip on himself and thereafter dances and frisks like a two-year-old. Anxious to note the result of a full dose, he gives it to an unsuspecting old lady on a visit to her grandson, Tom Larkins. The drink knocks the poor old soul dithering, and she is laid by to recover in a curtained alcove. Her place is taken by "Angel Face" Betty, who is thereupon introduced as a rejuvenated grandmother to Tom's jealous fiancée, Tessie Blythe. Complications ensue, and still more so when Tom leaves Tessie alone for five minutes and returns to find her gone, a baby in long clothes occupying her chair and a draught of the Elixir missing. Full of contrition, Tom vows to devote the rest of his life to the care of Baby Tessie, and there are some very funny moments with Mr. Eric Blore as Tom petting and feeding and singing to the squalling infant, or, immaculately attired, wheeling it about in a pram.

In Plot Number Three a comic amateur detective is engaged on a search for a stolen baby. He sleuths around in a variety of disguises that don't disguise him and mixes his plot more or less with everybody else's.

The music is melodious and haunting. Miss Winifred Barnes, sweetest and daintiest of heroines, has a couple of charming love songs, and sang them so delightfully that if the wishes of the audience had prevailed on Wednesday evening she would have continued singing them for the remainder of the night. Mr. Tyler Brooke was an attractive hero of Plot Number One, and Mr. Eric Blore got a lot of individual humour into the part of Tom Larkins, while Miss Mabel Sealby was delightful in her dancing, gracefully effective little way as Tessie, and sang her "Hattie" song with tremendous spirit. Mr. George Gregory kept the fun going very well as the sleuth-hound, but the part will stand a lot of working up. Mr. Miles Malletson as the eccentric scientist sang a song with the comforting refrain "There are Lots as Mad as You, Mad as You Are" capably. Two excellent little character studies were the grandamma of Miss Kate Phillips and the damsel with the adenoids of Miss Enda Sass. Miss Sylvia Cecil played a small part with charm and intelligence.

Miss Winifred Barnes made a little speech of thanks at the conclusion of the evening.

"THE IMMORTAL HOUR"

At the Regent.

Mr. Rutland Boughton's music drama, the libretto of which is adapted from Fiona Macleod, was originally produced at Glastonbury some years ago, and it has also been seen at the Old Vic. The present experiment of putting it on for a run will be watched with interest, and it is sufficient to say for the moment that it was welcomed on Friday evening at the Regent Theatre by a large and enthusiastic audience. The Birmingham Repertory Company are to be congratulated on achieving a real success, so is the orchestra under the able direction of Mr. Appleby Matthews.

The first scene is a little long and devoid of action. At the same time the wonderful presentation of a forest in moonlight at once creates the mystic atmosphere essential to the play. This first scene is the prologue. Dala, the Lord of Shadows, a strange, wandering figure who knows not what he seeks and is haunted by malignant spirits, is met by Etain, a fairy Princess, who is lost in the wood. Dala, realising that she is the object of his search, tells her that the King of Ireland, a dreamer, desires to lay his love before a maid more beautiful than any earthly woman. She then passes on, and the young King follows. The next scene is in a peasant's hut, where the two, sheltering from a storm, meet and plight their troth. The second act opens in the Palace twelve months later. The anni-

versary is being celebrated, but both the King and Queen are beset with unearthly fears. Comes Midir, Prince of the Hidden People, who sings a beautiful song, and woos Etain back to the Land of Heart's Desire. Dala appears again before the stricken King, who at the sight of him falls dead.

Mr. Arthur Cranmer as the Shadow God sang magnificently—a fine, resonant voice in perfect control. Miss Gwen Ffrangcon-Davies as the Princess sang with appealing charm. Her light and beautiful voice and graceful movements scored for her a personal triumph. As the King, Mr. W. Johnstone-Douglas, despite an obvious cold, looked every inch the part. He has considerable dramatic power, and a voice of remarkable range, while the tenor part of Prince Midir was well taken by Mr. William Heseltine.

The chorus must be mentioned. Excellent in precision and restraint throughout they were extraordinarily effective. It was a pity, perhaps, that as spirits in the first scene they appeared in the flesh. They would have been infinitely more effective off the stage than on.

Mr. Rutland Boughton's music, while clearly based upon folk-songs, is unique and distinctive. He has written some lovely melodies, and refrains while his orchestration is beyond praise. Particularly haunting is Midir's song, "How Beautiful They Are, the Lordly Ones." The highly original setting and costumes by Mr. Paul Shelving contribute much to one of the most ambitious and artistic productions that has been seen in London for a very long time.

"MEDEA."

At the New Theatre.

Revival at the New Theatre, Monday afternoon, Oct. 16.

Medea Sybil Thorndike
Jason Leslie Faber
Creon Lawrence Anderson
Egeus Brember Wills
Nurse Rosina Filippi
Attendant Charles Maunsell
Messenger Lewis Carson
The first of the four special Monday matinees of "Medea" of Euripides, translated by Gilbert Murray, was given at the New Theatre on Monday afternoon last before a large audience, and at the close such enthusiastic appreciation was displayed that the curtain must have been raised and lowered a dozen times at least. Truly, it was a wonderful performance of this great drama of hate and vengeance, marred only by the irritating movements of a self-conscious chorus that drifted and floated about the stage in a series of graceful but unnecessary evolutions.

Miss Sybil Thorndike's "Medea" is played on the same broad, powerful lines as her Hecuba in "The Trojan Woman." Both are "big" pieces of acting. As Medea she is the incarnation of majestic hate—hate great and terrible enough to sacrifice everything, even her beloved children, to her desire for vengeance. Regal in her angry red drapery, hair streaming round a face ravaged by suffering, eyes alight with the fury of madness, she is a figure that will not be forgotten, and that stands with the great tragedies of our time. Her evident pain at the ghastly deed she is contemplating—the murder of her two children—pains so awful that for a moment it makes her fierce, is intensely moving; and her passivity at the end, when her vengeance appeased, she stands in the fiery chariot that is to carry her to Athens is no less impressive. Mr. Leslie Faber is remarkably fine as Jason, dignified and strong, and especially good at the last, where he is broken by the news of his sons' death. His one great speech is wonderfully well delivered by Mr. Lewis Carson as the messenger. Miss Rosina Filippi as the nurse, Mr. Brember Wills as Egeus, and Mr. Lawrence Anderson as Creon all

rise magnificently to their opportunities, and the words of the chorus are spoken with excellent clearness and feeling.

When these four special matinees of "Medea" have been given, Miss Mary Moore and Miss Sybil Thorndike announce four special matinees, on Nov. 13, 20, 27, and Dec. 4, of "The Cenci," by Percy Bysshe Shelley, with Miss Sybil Thorndike as Beatrice. This will be the first public performance of "The Cenci" in this country.

DÉDÉ.

At the Garrick.

Musical Comedy, in Two Acts, by Albert Willemetz, adapted by Ronald Jeans; Lyrics by Donovan Parsons; Music by Henri Christine; Additional Numbers by Philip Braham; Produced at the Garrick Theatre on Tuesday, Oct. 15, 1922.

Gaby Jill Williams
Marise Evelyn Wade
Loulou Verna Deane
Lucette Ethel Stewart
Leroydet John Doran
Denise Gertrude Lawrence
Chausson Stafford Hillard
Robert Guy Le Feuvre
André (Dédé) Adeline Rose
Jacqueline Joyce Gaymon
Odette Claude Cooper
Policeman Donovan Parsons
1st Delegate Griffen Campion
2nd Delegate Alex Lambton
3rd Delegate Haddon Cave
The Commissaire de Police

A bootshop is an unromantic place, but we have seldom seen so much love-making, real and pretended, in a play as that which goes on in the shoe emporium which furnishes the scene of "Dédé," the new musical comedy discounted by a preliminary production at Liverpool, and a generously invited dress rehearsal. The position is explained when it is said that one of the characters has purchased the establishment for the sole purpose of carrying on a flirtation with another man's wife.

This becomes a little tiresome, especially as in the adaptation of the play from the French it has lost a good deal of its humour and retained its unsavouriness. There is a good deal of repartee in the dialogue, most of it commonplacé, with here and there a sparkling witticism. The music is dainty, particularly in the orchestration, but the lyrics cannot boast of any brilliance.

The persistent lover is Robert, undignified by a surname, who has fallen in love with Odette and has purchased an elegant boot-store in which to meet the lady. He has appointed as manager his resourceful friend André (nicknamed Dédé), and as manageress a former typist called Denise, who cherishes, unknown to him, a deep affection for her employer. There are the familiar interruptions to the love-making when Odette visits the shop, and when her husband suddenly arrives Dédé arranges for Denise to deputise for her rival in the spooning interludes, and Robert's fancy is thus turned towards herself.

One of the compensations of the production was the return to London of Mr. Joseph Coyne, who received a hearty greeting. He is too content with his old-time success, and brings nothing new. His best song was "Trouble Never Troubles Me," the chorus of which he sang also in French. Others were called "Not My Day" and "Collecting Girls," the latter notable chiefly for the work of the chorus.

Miss Gertrude Lawrence acted and sang with refinement and artistic feeling as Denise. Her duet and dance, "If I Had Only Known," with Mr. Coyne, was particularly effective. Indulgence was asked for Mr. Guy Le Feuvre, who was suffering from the effects of laryngitis. He made the amorous Robert possible but pitiable, and his pleasant voice, in the duets with Dédé and Denise, was agreeably utilised. As the flirtatious Odette Miss Joyce Gaymon had few opportunities, except to look attractive in some smart costumes, and

Mr. John Doran tried hard to infuse comicality into the rôle of Leroydet, an elderly gentleman in love with Denise.

As an eccentric trio of Inland Revenue delegates, who call for the Entertainment Tax, Messrs. Donovan Parsons, Griffen Campion and Alex Lambton entered thoroughly into the spirit of the scene, and Mr. Haddon Cave made an imposing Commissioner of Police.

"Come again and see us; we shall get better every time we play," said Mr. Coyne in acknowledgment of calls at the end of the play. There is room for improvement.

"THE TAMING OF THE SHREW."

Jolly Production at the Old Vic.

One of the jolliest shows in London is to be seen at the Old Vic, just now, and Mr. Robert Atkins and the excellent Old Vic company are to be congratulated upon extracting every ounce of fun out of this fine old Elizabethan farce. The "Shrew" is being played as Shakespeare wrote it. The Induction is acted in full, and the Players perform the play in the one scene of the Lord's house. Christopher Sly is restored to his proper and important position, and indeed witnesses the first half of the performance from the right-hand corner of the stage.

Mr. Atkins' production is a fine full-blooded show. It is full of new "business," most of which is good. Occasionally, we think, he has overstepped the mark, especially when he makes the Pedant, who masquerades as Vincentio, into a drunken sot on the lines of Mr. D. Hay Petrie's earlier appearance as Sly. We do not think there is anything in the text to justify it, and as both parts are played by Mr. Petrie the contrast would have been more interesting. Mr. Petrie is a sufficiently good actor to make a comic creation of the Pedant, leaving out the hic-cough.

As a matter of fact Mr. D. Hay Petrie is the outstanding feature in "The Taming of the Shrew." He has been reminding us by his acting very forcibly since the opening of the season that he is a first-rate comedian, and now his two performances ought to draw all London to the Old Vic. He is superbly comic as old Sly, from the moment when he is thrust out of the inn to the time he falls asleep on his wife's lap during the first half of the play. His voice is a joy in itself, and every gesture is worth a laugh (and gets it, too), while his legs are almost as eloquent in humour. As the Pedant, in the second half, he is just as comic, and his absurd gesticulations from the balcony will remain a memory for some time.

Mr. Rupert Harvey gives one of his best performances as Petruchio. It is a finely vigorous and very sound performance in which it would be difficult to suggest any improvement. Miss Florence Buckton is good as Katherine, with the fault it is difficult to take her seriously either as the shrew or as the reformed wife at the end. Her speech on the duties of wives was given almost skittishly, with a very roughish twinkle in the eye. It left one with an idea that the shrew had not been really tamed despite her apparent desire to obey her husband. It is highly questionable if this was Shakespeare's idea of the part. Miss Jane Bacon played charmingly as Bianca, and there were good performances by Mr. Douglas Burbridge, who made a handsome Lucentio; Mr. Reynier Barton, as Baptista; and Mr. Henry Cohen, as Grumio. Mr. Guy Martineau, a young actor, deserves especial commendation for his Biondello, an original performance that was instinct with real humour.

Mr. John Garside, after playing two character-parts in Henry IV., shows his versatility by his acting as Tranio, in which he gives an excellent performance. Good work is also done by Mr. John Laurie, Mr. Hilton Edwards, Mr. Alan Watts, Miss Ethel Harper and Miss Esther Whitehouse.

ALL THE YEAR ROUND.

A CALENDAR OF INTERESTING EVENTS IN THE WORLD OF ENTERTAINMENT.

Oct. 19, 1862.—Edward Alexander Gomersal died, at the age of 74. He was for many years a favourite performer at Astley's Amphitheatre, and often has Dickens as an auditor. His famous part was that of Napoleon Bonaparte, to which an interesting reference will be found in the "Bon Gaultier Ballads." Lord Castlereagh (in "The Midnight Vision") is visited in his dreams by Napoleon, and

deniedly returned from St. Helena, or from Elba. The Emperor, disappearing as suddenly as he appeared, leaves behind him a mysterious paper declaring, as he says, his new hiding place.

"With trembling hands Lord Castlereagh undid the mystic scroll, With glassy eyes essayed to read—for fear was in his soul."

What's here? At Astley's every night the play of Moscow's fall; Napoleon, for the thousandth night, by Mr. Gomersal.

Oct. 20, 1888.—The Shaftesbury Theatre opened. This theatre was built by a Lancashire merchant, John Lancaster by name, who married Miss Wallis, a popular actress of the time for whom he desired a permanent West-End home. The cost of building the Shaftesbury Theatre would be regarded as ridiculously trifling now—it was somewhere in the neighbourhood of £20,000. In the meanwhile the Shaftesbury has changed hands at not less than six times the original outlay—upon it, although it must be taken into account that several schemes of improvement have been carried out. There was a curious mishap on what should have been the opening night. The safety curtain obstinately refused to rise upon "As You Like It." The audience laughed good-humouredly while relays of workmen tried to move the solid mass, until eventually the manager, a portly gentleman of the name of Smith, crippled by gout, was wheeled on in his invalid chair to explain the situation. At the outset the Shaftesbury had not prospered greatly, but Lancaster never grumbled. He was one of the first speculators in theatrical adventure who appreciated the fact that the owner of the bricks and mortar never went far astray. He merely remarked that "the damned fool from Lancashire" who had ventured into the maze of theatrical life in the West End had never made less than a commercial interest on his capital. In the meantime the Shaftesbury has been the scene of two of the greatest successes in musical comedy ever known, "The Belle of New York" and "The Arcadians."

Oct. 21, 1777.—Samuel Foote died, aged 56. He was often called the English Aristophanes. He had a kind of genius, but a hateful character; a mordant wit, a passion for practical joking—caring not whom he hurt in either instance. When there was a suggestion of Foote exercising his wonderful skill in mimicry on Dr. Johnson, the old man gripped his cudgel, with a word of meaning in his face, and the caricature was never seen. Garrick found Foote a man of wonderful ability, and the most entertaining companion he had ever known; but Sir Joshua has recorded his opinion that by Foote's buffoonery and broad-faced merriment private friendship, public decency, and everything estimable among men were trod under foot. Churchill's lines are on the unfriendly side:

"By turns transform'd into all kinds of shapes, Constant to none, Foote laughs, cries, struts, and scrapes; Now in the centre, now in van or rear, The Proteus shifts, bawd, parson, auctioneer. His strokes of humour and his bursts of sport Are all contained in this one word, distort."

Oct. 22, 1857.—"The Rose of Castile" was produced at the Lyceum Theatre.

Modern playgoers identify this house so completely with Henry Irving that they lose sight of the many vicissitudes which made up its long history, from the last days of the nineteenth century onward. It housed almost every kind of entertainment—waxworks, panorama, performing lions, and a circus. In the 'fifties Professor Anderson, the wizard of the north, found refuge here, after the destruction of Covent Garden by fire. Charles Dillon played Belphegor, with Marie Wilton, who became Lady Bancroft, for his Henri. "The Rose of Castile" was a detail of the season of the famous Pyne and Harrison Opera Company. Of Balfie's many works—as a distinguished prelate said, he ministered unto thousands of the purest delight and recreation—"The Rose of Castile" ranks next to "The Bohemian Girl" in endurance and popularity.

Oct. 23, 1859.—Henry J. Byron, that man of many trades—medical student, bar student, author, actor, journalist, made his first appearance on the London stage as Sir Simon Simple in his own play, "Not Such a Fool as He Looks," at the Globe Theatre. There is no doubt that had Byron devoted himself wholly to the histrionic art he would have achieved particular distinction. He was a handsome, graceful creature, who brought his natural characteristics into play on the stage with remarkable success. It is related of him that he constantly drove up to the stage door in a hansom a few minutes before he was due upon the stage, to which he marched without a change in his costume or any artificial aid of make-up. But Byron placed to his record upwards of one hundred plays of almost every style and quality. Probably he is best remembered by his punning burlesques, not forgetting the immortal "Our Boys," which for years held the record for the longest run. Its last revival impressed it upon the youngsters as ingenious and old-fashioned. None the less, wherever stock companies linger, it is still a popular favourite. It yields a small but regular income from amateur performances.

Oct. 24, 1867.—Charles Reade's play "The Double Marriage" was produced at the Queen's Theatre, Long Acre, then opened as such, but long since absorbed by commercial enterprise. During its brief existence the Queen's Theatre saw a good deal of life. Its earliest entrepreneur was Henry Labouchere, diplomatist and City man, witty journalist and politician. His leading lady was Miss Henrietta Hodson, who eventually became his wife. He gave Henry Irving one of his first engagements in London. Foote and Lionel Brough were stock comedians. In "The Double Marriage" Ellen Terry returned to the stage after a long absence; it was here she first met Henry Irving. The beautiful Mrs. Rousby acted here for some time, and, as "Old London," Jack Sheppard was ingeniously palmed off on the authorities.

Oct. 25, 1900.—Sims Reeves died at the great age of 82. His farewells were long a joke—the last was supposed to have been in 1891, but sheer distress sent him back to work, in most unhappy circumstances, at the Empire and at lesser music halls. In his brave days he undoubtedly maintained his claim to be the greatest English tenor. As a young man his most distinguished successes were in opera—his especially fine. It was while singing in this opera that he met his first, devoted wife, to whom he was always, in happy intimacy, known as "Gardy." It is interesting to recall, while "The Beggar's Opera" still so remarkably attracts at the Lyric Theatre, Hammersmith, that Sims Reeves was an exceedingly fine Captain Jack, and probably made his last appearance in opera in this character.

Oct. 26, 1903.—The New Gaiety Theatre opened with "The Orchid," written by J. T. Tanner and composed by Ivan Caryll—both dead. Dead, too, is George Edwards, whose personality will be as completely identified with this house as the personality of his predecessor, John Hollingshead, was identified with the old Gaiety. The earliest first nighter arrived at 5 a.m. All day long, under a pitiless rain, the crowd increased, until the queue reached the church. Hundreds, after hours of patient endurance, were sent away disappointed. The King and Queen graced the function with their presence—an almost unprecedented occurrence in those days—less than 20 years ago. But what vicissitudes has the Gaiety endured in the meanwhile!

THE CO-OPTIMISTS.

The "Co-Optimists" came back to London on Thursday, and the new programme presented by this clever and merry team is likely to pack the Prince of Wales's Theatre for many months. Miss Betty Chester has rejoined the company and has an amusing "shopping" number, in which she is assisted by four followers, and a more serious one in "Just a Wearyin' For You," which is heartily acclaimed. "Down Love's Lane" is charmingly sung by Miss Elsa Macfarlane and Mr. Stanley Holloway. Miss Macfarlane having a pretty ballad in "Dream Days." In the second part, too, Mr. Holloway has a fine, stirring number in "The Wheel-tapper's Song," very feelingly rendered. Miss Phyllis Monkman and Mr. Laddie Cliff have an amusing number with dumb show, "Church On Sunday." Miss Monkman later also sharing in the success with Mr. Melville Gideon, of "Ghost of a Chance," in which she dances most delightfully. In a funny skit, "The Branch Line," Miss Monkman, as a knowing young railway porter, also proved herself a capital "boy." Two of Laddie Cliff's bits were "Olga Petrovski," with its clever Russian dance; and a fine song and dance, "Tampa Bay." Among the many delightful contributions of Mr. Melville Gideon, to whose work as composer and pianist much praise must be accorded, is the tuneful song he sings, "When the Sun Goes Down."

One of the funniest things in the programme is Mr. Gilbert Child's "Scotch" patriotic ditty, "Don't Scrap the British Navy"; he also created the heartiest of laughter as Lola, the Terrible Vampire, who toys with the soul of a duke, Laddie Cliff adding to the merriment as one of her "victims." Mr. David Barnaby, with his funny little speeches before the curtain, adds much to the merriment of the evening.



OPERA.

ROYAL OPERA HOUSE.
Covent Garden.
By arr. with the Grand Opera
Syndicate, Ltd.
ROYAL CARL ROSA OPERA COY.
LAST THREE WEEKS.
TO-NIGHT, at 8.15.
Fri., 8. "TROVATORE";
Sat. Mat., 2.15. "BOHEME"; Sat. Eve.,
8. "TALES OF HOFFMANN."

LYRIC. Hammersmith.
NIGHTLY, at 8.15.
LONDON'S LONGEST RUN.
**"THE BEGGARS
OPERA."**
FREDERICK RANALOW.
SYLVIA NELIS.
Scott Russell, Stanley Newman, Fredk.
Davies, Elsie French, Violet Marquisia,
Conductor, G. O'Connor Morris.
MATS. WED. and SAT., at 2.30.
Hammersmith 142.

THEATRES.

DELPHI. Phone, 2645 and 8886 Gerr.
Box-Office, 10 to 10.
Sole Props., J. M. and R. Gatti.
NIGHTLY, 8.15.
MATS. WEDS. and SATS., 2.15.
CHARLTON MANN presents
(by arrangement with Peter Gawthorne).
"THE ISLAND KING."
A Musical Comedy, in Two Acts.
Book and Lyrics by Peter Gawthorne.
Music by Harold Garstin.

W. H. BERRY.
NANCIE LOVAT, PETER GAWTHORNE,
DOROTHY SHALE, C. M. LOWE,
LOUIE POUNDS, GEORGE BISHOP,
And the ADELPHI COMPANY and Chorus.

LDWYCH. LAST TWO WEEKS.
Prop., A. E. Abrahams, Licensee,
C. B. Cochran, Manager, Donald Calthrop.
EVENINGS, 8.30. MATS. WED. SAT., 2.30.
ETHEL M. DELL'S

**"THE WAY OF AN
EAGLE."**
GODFREY TEARLE.
JESSIE WINTER, MARJORIE GORDON.
Popular Prices, 5s. to 1s. Gerr. 3929.

AMASSADORS THEATRE. Gerr. 4460.
Proprietors, Ambassadors Theatre, Ltd.
Licensee, Herbert Jay.
Sole Lessee, H. M. Harwood.
NIGHTLY, at 8.30. MATS. TUES. and
SAT., at 2.30.

"CHARLES I."
A POLLO.
Lessee and Manager, Edward Laurillard.
Licenses, Thomas F. Dawe and
Wm. Cooper.
EVENINGS, 8.30. MATS. THURS. SAT.,
2.30.

DONALD CATHROP in
"DOUBLE-OR QUIT."
A Farce in Three Acts
By Theophilus Charlton.

COMEDY THEATRE. Haymarket.
Gerr. 3724.
Licensee and Manager, J. E. VEDRENNE.
EVERY EVENING, at 8.30.

"SECRETS."
By Rudolf Besier and May Edgington.
FAY COMPTON.
LEON QUARTERMAINE.
MATINEES, TUESDAY and SAT., at 2.30.

COURT THEATRE. Sloane-square.
EVERY EVENING, at 8.30.
GERALD LAWRENCE presents
"MR. GARRICK."
A New Play by Louis N. Parker.
MATINEE, WED. and SAT., at 2.30.

COURT THEATRE. Sloane-square.
By arrangement with Herbert Jay.
COMMENCING MON., OCT. 23, at 8.15.
SWEDISH BALLET.
Direction, ROLF DE MERE.
Choreographie, JEAN BORLIN.
MATINEES, WEDS. THURS. and
SAT., at 2.30.
Box-Office Now Open.

CRITERION. EVGS., 8.40.
(By arrangement with Miss Mary Moore).
THOS. C. DIGNALL presents
CYRIL MAUDE in
"THE DIPPERS."
By Ben Travers.

THE FUNNIEST FARCE IN LONDON.
"NEARLY AS FUNNY AS CHAR-
LEY'S AUNT."—Evening News.
STANLEY LUPINO.
Walter Williams, Clifton Webb, Arthur
Roberts, Wolizkowski, Evelyn Laye, June
Trinidad, Vera Freeman.
JAY LAURIER.
COSTUMES and SCENERY DESIGNED
by EDMUND DULAC.

DALY'S. Gerr. 201. NIGHTLY, at 8.15.
MATS. THURS. and SAT., at 2.15.
GEORGE EDWARDS' GREATEST
DALY'S SUCCESS,
**"THE LADY
OF
THE ROSE."**
Harry Welchman, Leonard Mackay, Noel
Leyland, Blake Adams, Ivy Tresmand,
Winnie Collins, Phyllis Dare.

DURRY LANE. Gerr. 2589-9.
NIGHTLY, at 8.
MATS. WED. and SAT., 2.15.
**"DECAMERON
NIGHTS."**
ELLIS JEFFREYS, MARGARET BAN-
NERMAN, COWLEY WRIGHT, GLADYS
ANCRUM, H. A. SAINTSBURY.

DUKE OF YORK'S THEATRE.
Gerr. 313.
Props., Mr. Mrs. Frank Wyatt
(VIOLET MELNOTTE).
EVGS., 8.30. MATS. WED. THURS.,
SAT., 2.30.

"THE BROKEN WING."
EMPIRE THEATRE. Gerr. 3527.
Managing Director, ALFRED BUTT.
Manager, OSCAR BARRETT.
EVGS., at 8.15. MON. WED. and SAT., 2.30.
EDWARD LAURILLARD'S PRODU-
CTION. By arrangement with
ALFRED BUTT.

"THE SMITH FAMILY."
HARRY TATE, ELLA RETFORD,
CONNIE EDISS,
MABEL GREEN, ANITA ELSON,
BILLY CARYLL, BASIL S. FOSTER,
ROBERT NAINBY, CHARLES BROOKS.
EVERYMAN, Hamp. 7224. EVGS., 8.15.
MATINEE, SATURDAY, at 2.30.

"MARY STUART."
By John Drinkwater.
LAURA COWIE, CLARE HARRIS,
RANDIE AYTON,
HARCOURT WILLIAMS.
SPECIAL THURSDAY MATINEES at 2.30.

THEATRES.

GARRICK. Gerr. 9513.
Licensee and Lessee—
CHARLES B. COCHRAN.
TO-NIGHT, at 8.
ANDRE CHARLOT and PAUL MURRAY
present (by arrangement with
CHARLES B. COCHRAN).
JOSEPH COYNE in
"DEDE."
A New Musical Comedy, by Albert
Willemetz. Adapted by Ronald Jeans.
Music by Henri Christine.
Lyrics by Donovan Parsons.
GUY LE FEUVE.
Stafford Hillard, Joyce Gaymon, John
Doran, etc., and GERTRUDE LAWRENCE.
Box-Office Now Open.
FIRST MAT., SAT. NEXT, at 2.15.

GAIETY THEATRE. Gerrard 2760.
NIGHTLY, 8.15. MATS. THURS. &
SAT., 2.30.
The ROBERT EVETT Production.
JOSE COLLINS,
IN
"THE LAST WALTZ."
THE NEW MUSICAL COMEDY by
OSCAR STRAUS.

GLOBE. Gerr. 8722. Mgr., MARIE LOHR.
NIGHTLY, at 8.30. MATS. WED. SAT.,
2.30.
MARIE LOHR in
"THE RETURN."
A Comedy from the French of Robert de
Fiers and Francis de Croisset. By Arthur
Wimperis.

HAYMARKET THEATRE. Regent 6030
Lessee and Manager,
FREDERICK HARRISON.
TO-NIGHT, at 8.30.
MATINEES, TUES. THURS. and SAT.,
at 2.30.

HIPPODROME, LONDON. (Phone Gerr. 650).
R. H. GILLESPIE, Managing Director.
MOSS' EMPIRES PRESENT
THE WYLIE-TATE PRODUCTION,
"ROUND IN 50."
NOW PLAYED AT OVER 360 PERFORM-
ANCES
TWICE DAILY, at 2.30 and 8.15.
GEORGE ROBEY.

"GEORGE ROBEY AT HIS BEST."
Evening News.
All Seats Bookable at Box-office, 10 to 10.

HIS MAJESTY'S THEATRE.
Prop., J. Benson.
Licenses: GEORGE GROSSMITH and
J. A. E. MALONE.
EVGS., at 8.15. MATS. WED. and SAT.,
at 2.30.
GEORGE GROSSMITH and J. A. E.
MALONE present
"EAST OF SUEZ."
A PLAY in Seven Scenes by W. SOMER-
SET MAUGHAM.
C. V. France, Basil Rathbone, Malcolm
Keen, Henry Kendall, Ivor Barnard, Ursula
Millard, Marie Auli,
Maggie Alhauer.
The Production devised by BASIL DEAN.
BOX-OFFICE OPEN 10-10. Gerr. 606, 607.

KING'S, H'SMITH 119. Nightly 8.
Mat. Thurs. HARRY GREEN in
"WELCOME STRANGER."

LITTLE THEATRE. John-st. Adelphi.
Reg. 2401.
EVERY EVENING, at 8.45.
**"THE TOILS
OF YOSHITOMO."**
MILTON ROSMER, J. FISHER WHITE.
MATINEES TUES. and SAT., at 2.45.

LONDON PAVILION. 8.15. TUES.
SAT., 2.30.
CHAS. B. COCHRAN'S MUSICAL
PRODUCTION,
"PHI-PHI."
An English Version of the Great French
Hit, with All the Original Sparkling Music.
STANLEY LUPINO.
Walter Williams, Clifton Webb, Arthur
Roberts, Wolizkowski, Evelyn Laye, June
Trinidad, Vera Freeman.
JAY LAURIER.
COSTUMES and SCENERY DESIGNED
by EDMUND DULAC.

LYCEUM. NIGHTLY, at 7.45.
MATINEES, WED. THURS. and
SAT., 2.30.
WALTER and FREDK. MELVILLE present
SEYMOUR HICKS' PRODUCTION,
"OLD BILL, M.P.!"
BRUCE BAIRNSFATHER, EDMUND
GWENN, and Full Co.
Play produced in 14 Scenes and Various
Tableaux.
Popular Prices, 7s. 6d. to 1s., including tax.
Gerr. 7617.

LYRIC THEATRE. Licensee, F. W. Tibbells.
NIGHTLY, at 8.15. MATS.
WED. SAT., 2.15.
THE GEORGE EDWARDS NEW MUSI-
CAL PRODUCTION,
**"WHIRLED
INTO
HAPPINESS."**
COME AND SEE THE £1,000 A WEEK
COMEDIAN.
Billy Merson, Derek Oldham,
Mai Bacon, Francis Wetherall, Winnie
Melville.
Box-office open 10-10. Gerr. 3687.

NEW. (Reg. 4465) TO-NIGHT, at 8.30.
MATINEES EVERY WED. and
SAT., 2.30.
Miss Mary Moore and Miss Sybil Thorndike
present
"THE SCANDAL."
By Henry Batallie.
English Version by Lady Bell.
SYBIL THORNDIKE, LESLIE FABER.
"RETURN OF GREAT ACTING."
Evg. News.

NEW. Reg. 4466. Euripides' "MEDEA."
SPECIAL MATINEES.
MONDAYS, OCT. 23, 30, and Nov. 6, at 2.45.
SYBIL THORNDIKE, LESLIE FABER.

THEATRES.

PALLADIUM. Gerrard 1004.
TWICE DAILY, at 2.30 and 8.15.
"ROCKETS."
A SUPER-REVUE, IN 22 SCENES.
CHARLES AUSTIN, TOOTS POUNDS,
Ivor Vintor, Kilt-Gaarde, Freddie Forbes,
and
LORNA POUNDS.
PLAYHOUSE, Sole Lessee, Frank Curzon.
NIGHTLY, at 8.15. MATS.
THURS. SAT., 2.30.
Under the management of
FRANK CURZON and GLADYS COOPER.
**"THE SECOND
MRS. TANQUERAY."**
By ARTHUR PINERO.
GLADYS COOPER, DENNIS EADIE.

PRINCE OF WALES. Gerrard 7482.
Sole Pro., Miss Bruce (Mrs. V. Barron).
Lessee, A. Charlott.
MATS. MON., WED. SAT., 2.30.
(By arrangement with Andre Charlott).
"THE CO-OPTIMISTS."
(5th New Programme).
"There has been more applause and
laughter in the first five minutes than has
been heard in many theatres for weeks."
Daily Express.

QUEEN'S THEATRE. Gerr. 9437.
EVERY EVENING, at 8.30.
ALFRED BUTT and ANTHONY
PRINSEP present
**"BLUEBEARD'S
8TH WIFE."**
By ARTHUR WIMPERIS. From the
French of Alfred Savoir.
MADGE TITHERIDGE, NORMAN
MCKINNEL, C. M. HALLARD, HUGH
WAKEFIELD.

REGENT. King's Cross.
Tel. Museum 3180.
THE BIRMINGHAM REPERTORY
THEATRE.
By arrangement with the Directors of the
Lyric Theatre, Hammersmith, presents
**"THE IMMORTAL
HOUR."**
A Music Drama, composed by
RUTLAND BOUTCHER.
Libretto by FIONA MACLEOD.
EVENINGS, 8.15. MATINEES, THURS.
and SATS., at 2.30.
Prices, 1s. to 8s. 6d.
Box-Office Open 10-10.

ROYALTY. Gerr. 3855.
NIGHTLY, at 8.30. Mats. Wed.
and Sat., 2.30.
"MR. BUDD."
(OF KENNINGTON, S.E.)
A Comedy in 3 Acts, by H. F. Maltby.
"KEEN WIT."—Daily Mail.
TUBBY EDLIN.

SAVOY. At 2.30 and 8.30. Mats. Mon.
and Sat., 2.30.
Sole Lessees and Managers—Exors. of
H. B. Irving.
THOS. C. DIGNALL presents
CHARLES HAWTREY, in Walter Hackett's
**"AMBROSE APPLEJOHN'S
ADVENTURE."**
TO-NIGHT, at 8.30.

SHAFTESBURY. Gerr. 6666.
Prop., J. Benson.
Licenses: GEORGE GROSSMITH and
J. A. E. Malone.
NIGHTLY, at 8.15. MATS. WED. and SAT.,
at 2.30.
(By arrangement with G. GROSSMITH and
J. A. E. MALONE)
TOM WALLS and LESLIE HENSON
present a New Farce in three acts,
"TONS OF MONEY."
By Will Evans and Valentine
(by arrangement with J. Bannister Howard).
YVONNE ARNAUD and RALPH LYNN.
"THE LAUGH OF THE CENTURY!!!"

ST. JAMES'S. Lessee and Manager,
Gilbert Miller.
NIGHTLY, at 8.15. MATS. WED. and
SAT., 2.30.
GILBERT MILLER presents
"THE BAT."
By Mary Roberts Rinehart and Avery
Hopwood.
ARTHUR WONTNER, EVA MOORE.

ST. MARTIN'S. Gerrard 1243 and 3416.
NIGHTLY, at 8.15. MATS. WED. and
SAT., 2.30.
GILBERT MILLER presents
"THE BAT."
By Mary Roberts Rinehart and Avery
Hopwood.
ARTHUR WONTNER, EVA MOORE.

**"SHALL WE JOIN
THE LADIES?"** at 8.15.
by J. M. BARRIE and
"LOYALTIES." at 9.
by JOHN GALSWORDTHY.
MATINEES EVERY FRI. and SAT., 2.15.

STRAND. Gerr. 3830.
ARTHUR BOURCHIER
(Sole Lessee and Manager).
(Prop., J. M. and R. Gatti).
NIGHTLY, at 8. MATS. WED. and SAT., 2.15.
By arrangement with ARTHUR
BOURCHIER.
NORMAN J. NORMAN presents a
New Musical Farce,
"ANGEL FACE."
Book by Harry B. Smith. Lyrics by
Robert B. Smith.
Music by Victor Herbert.
Winifred Barnes, Mabel Sealby,
Eric Blone, Miss M. M. M. M., Tyler Brooke.

THE OLD VIC. Waterloo-road, S.E.1.
(Opp. Waterloo Stn.).
FRI., at 7.30.
MATS. THURS. at 2. SAT., at 2.30.
"THE TAMING OF THE SHREW."
OPERA: THURS. and SAT., at 7.30.
"MIGNON" (Thomas).

"THE NIGHT OF THE PARTY."
by WEEDON GILBERT.
This week: GRAND THEATRE, BLACK-
POOL.

VAUDEVILLE. Props., Messrs. J. M. & R. Gatti.
8.15. TUES. FRI., SAT., 2.30. Smoking
permitted. By arrangement with J. M.
and R. GATTI.
ANDRE CHARLOT and PAUL
MURRAY'S New Revue,
"SNAP!"
Clarice Mayne, Cicely Debenham, A. W.
Baskcomb, Roy Royston, Herbert Munday,
Mary Leigh.

WIMBLEDON. "Paddy The Next Best
Thing." Nightly, 7.45. Mat., Thurs-
day, 2.30. 9d. to 5s. 9d. Wim. 2000.

WINTER GARDEN THEATRE. (Gerr.
416). DRURY LANE.
EVGS. at 8. MATS. THURS. and SAT.,
2.30.
GEORGE GROSSMITH and J. A. E.
MALONE present a New Musical Comedy,
"THE CABARET GIRL."
Libretto by George Grossmith and P. G.
Wodehouse. Music by Jerome Kern.
DOROTHY DICKSON, NORMAN CRIP,
FIN. and GEORGE GROSSMITH.
Heather Thatcher, M. Fortescue, Molly
Ramden, Vera Lennox, Geoffrey Gwyther,
Dorothy Hurst, Thomas Weguelin.

THEATRES.

WYNDHAM'S THEATRE. Regent 3024.
Props., Sir Chas. Wyndham's Exors.
and Miss Mary Moore.
Under the Management of
FRANK CURZON and GERALD DU
MAURIER.
NIGHTLY, at 8.30. MATS. WED. and
SAT., at 2.30.
GERALD DU MAURIER in
"DEAR BRUTUS."
A Comedy by J. M. BARRIE.

VARIETY ENTERTAINMENTS.
A LAMBRA. (Gerr. 5064).
Leicester-square.
TO-DAY, at 2.30.
EVENINGS, 6.10 and 8.45.
THREE PERFORMANCES DAILY, 2.30,
6.10, 8.45.

DUNCAN SISTERS.
BETH TATE, HERSHEL HENCLERE,
VALENTINE and BELL, CLAUDE LES-
TER, PACHEL and SCALE, DAINTY
DORIS, FRANK FAY, AMAC.
MOVING EVENTS
PROGRAMME CHANGED WEEKLY.
Book in advance. No extra charge.
5s. to 9d., plus tax.

COLISEUM. Charing Cross.
2.30 and 7.45.
TELEPHONE, GERRARD 7540.
LAST WEEK IN ENGLAND OF
THE DUNCAN SISTERS,
"S THAT ALL RIGHT!"
LYDIA LOPKOVA,
in a Ballet Divertissement, with LYDIA
SUKOLOVA, Ninette de Valois, Margot
Asafieva, Dorothy Coxon, and T.
SLAVINSKY.

HERBERT CLIFTON,
in his Travesties of the Weaker Sex.
ALBERT WHELAN,
the Australian Entertainer.
MISQUETTE and MAXLY,
the Celebrated Acrobatic Dancers.
GRIFFITHS BROS.,
and their remarkable "PERFORMING
HORSE."

ARTHUR ACKERMAN and JENNY
WYNN, CYCLING BRUNETTES,
APOLLO TRIO, VICTORIA CARMEN,
BIOSCOPE.

OCT. 23. COLISEUM.
Mlle. MARIE LECONTE
(SOCIETAIRE DE LA COMEDIE
FRANCAISE)
and Co. in "VENISE," by Robert de Fiers.

OCT. 30. COLISEUM.
M. EDOUARD DE MAX
(SOCIETAIRE DE LA COMEDIE
FRANCAISE)
and Co. in a selection from "HAMLET."

NOV. 6. COLISEUM.
M. GEORGES BERR
(SOCIETAIRE DE LA COMEDIE
FRANCAISE)
and Co. in the One-Act Play,
"GRINGOIRE," by Theodore de Banville.

NOV. 13. COLISEUM.
M. SILVAIN
(Doyen et Societaire de la Comedie
Francaise)
et Mlle. LOUISE SILVAIN
(SOCIETAIRE DE LA COMEDIE
FRANCAISE)
and Co. in Two Acts from
MOLIERE'S COMEDY, "LE TARTUFFE."
Managing-Director, SIR OSWALD STOLL.

VICTORIA PALACE. VICTORIA
STATION.
TWICE NIGHTLY, 6.15 and 8.50.
RUBY NORTON. TWO RASCALS.
DOLZO. TOM E. HUGHES.

MADAME TISSAUD'S EXHIBITION.
BAKER-ST. STATION.
NEW SPORTS TABLEUX.
CONTAINING MANY PORTRAITS OF
PROMINENT LEADERS IN
THE WORLD OF SPORT.
Admission 1s. (tax 3d.). Open 10 a.m. till
10 p.m.

**MASKELYNE'S THEATRE OF MYS-
TERY.** Oxford-circuit, Langham 1545.
7s. 6d. to 1s. 3d. and 8.30. REVUE
OF MAGIC, Lewis Davenport, Paul Vandy,
Selwyn Driver, E. CLIVE MASKELYNE.

NEW OXFORD THEATRE. Museum 1740.
(Corner New Oxford-street and Totten-
ham-court-road).
By arrangement with C. B. COCHRAN,
FOOLISH WIVES.
By and with STROHMEYER—A Man You Will
LOVE to Hate.
TWICE DAILY at 2.30 and 8.30.
SUNDAYS, at 7.45.
Prices, 1s. 3d. to 8s. 6d. (inc. tax).
BOOK NOW.

NEW SCALA. (Charlotte and Tottenham Streets, W.1.)
MARION DAVIES and LYN HARDING in
**"WHEN KNIGHTHOOD
WAS IN FLOWER."**
TWICE DAILY, at 2.30 and 8.30.
SUNDAYS at 7.30.
Prices, 2s. to 8s. 6d. (inc. tax).
Phone Museum 6010 & 6011.

PALACE THEATRE. Shaftesbury-avenue
By arrangement with Chas. B. Cochran.
TWICE DAILY, at 2.45 and 8.30.
SUNDAY, 7.45.

**"THE 4 HORSEMEN
OF THE
APOCALYPSE."**
1s. 3d. to 8s. 6d. Gerr. 6834.
Smoking Allowed.

PHILHARMONIC HALL. Mayfair 606.
THE WILLIAM FOX SUPER-
SPECTACLE,
"NERO."
DAILY, 2.45, 8.15. SUNDAY, at 7.30.
Prices, 1s. 3d. to 8s. 6d. Book in advance.

PICTURE THEATRES.

MAIDA VALE. Picture House.
ETHEL CLAYTON in "WEALTH."
Supported by
All-Star Cast, in "GWYNETH OF THE
WELSH HILLS."
NEW GALLERY THEATRE, Regent-st.

**"THROUGH THREE
REIGNS."**
A Pageant of Modern History.
JUST SHOWN at a COMMAND PER-
FORMANCE to H.M. THE KING and the
ROYAL FAMILY.
TO-DAY, and ALL THIS WEEK, at 3, 6.30,
and 8.45 p.m.
SUNDAY, at 6.30 and 8.45 p.m.
Prices: 2s. 4d., 3s., 5s., 9d.
All Seats Bookable. No Booking Fee.

STOLL PICTURE THEATRE. KINGSWAY.
DAILY, 1.45 to 10.30.
(SUNDAYS, 6 to 10.30).
KATHERINE NEWLIN BURT'S
Famous Novel,
"SNOW BLIND."
Featuring ALL-STAR CAST.
"WEALTH."
From the Story by COSMO HAMILTON,
featuring
ETHEL CLAYTON,
"ESOP'S FABLE," No. 25.
Vocalist—DOROTHY COLSTON, Contralto.

WEST-END CINEMA. Coventry-st., W.
2nd Mile.
ETHEL CLAYTON, in
"WEALTH," also "THE PRODIGAL
JUDGE."
The GREATEST PROGRAMME OF
FIGHT FILMS EVER SHOWN.

"BECKETT v. MORAN."
"SIKI v. CARPENTIER."
"BLOOMFIELD v. WELLS."
"JONES v. TOWNLEY."
CAN ONLY BE SEEN AT THIS THEATRE.

**TWO NEW PLAYS AT
CHELSEA'S ART THEATRE.**
"THE THUNDERSTORM."
Play, in Three Acts, by August Strindberg;
Translated by Edwin Bjorkman; Pro-
duced for the First Time at Chelsea's
Art Theatre, Oct. 15.
The Master Keith Hamilton
Gerda C. A. Arfwedson
The Consul Alex Robbins
Starck Bruce Mair
Agnes Enid Keele
Fischer Edmund Earle
The Iceman Reginald Lambert
The Letter Carrier Sydney Emery
Liquor-Dealer's Man, Donald Kinghorn
Louise Catherine Robertson
Violinist Esmé Lewis
In the second performance, at the Pax
Robertson Salon, this season, the manage-
ment selected Strindberg's play of "The
Thunderstorm," and a one-act playlet by
the Italian writer, Giuseppe Giacosa. In
the former, gloom is the prevailing key,
the piece being a typical one of the Swedish
playwright. The latter is also pitched in
a similar key. Both plays received unani-
mous approval from an audience that
thronged the small theatre. Preceding the
production Miss C. A. Arfwedson gave one
of her interesting lectures, briefly describ-
ing the life and works of the respective
authors.

THE RIGHTS OF THE SOUL."
One-act Play, by Giuseppe Giacosa.
Anna Pax Robertson
Paolo Leonard Dainton
Madelena Catherine Robertson
In this rather gruesome playlet there
occurs the suicide of a young and hand-
some Italian, deeply in love with Anna,
the wife of Paolo. The latter, despite all
the documents left to prove that his wife
had not been unfaithful, still had his doubts.
At this stage, Mario, a friend of the
family, suggests they should all go away
for a change, and forget the disagreeable
episode. This met with Anna's approval;
Paolo, however, by his persistent jealousy,
wrong from his wife the disclosure that
she loved the suicide. Then, telling Paolo
she was leaving him for good, Anna dis-
appeared into the night, leaving the hus-
band distraught.

Miss Pax Robertson added to her reputa-
tion by the fire and beauty of her render-
ing of the character of the wife. To Mr.
Leonard Dainton also must merit be
bestowed for his all-important study of an
exceedingly jealous and morbid man. Mr.
Donald Kinghorn was admirable as the
friend, Mario; and Miss Catherine Robert-
son a pleasing Madelena.

Miss Pax Robertson produced both plays
with that care of detail characteristic of
Chelsea's Art Theatre. Mr. Howard
Stevenson's music also added to the completeness
of the production.

PROVINCIAL THEATRES.
**BLACKPOOL'S
FINEST THEATRE.**
HER MAJESTY'S OPERA HOUSE,
WINTER GARDENS.
Applications for dates to
JNO. R. HUBBARD, Esq.,
Winter Gardens, Blackpool.
Telegram, "Pleasure, Blackpool."

**BLACKPOOL'S MASTER-
PIECE.**
THE GRAND THEATRE.
Proprietors, The Blackpool Tower Co., Ltd.
General Manager, Geo. H. Harrop.
Acting Manager, Thos. Hopcott.
ACKNOWLEDGED BY ALL THE
PRINCIPAL THEATRES IN TOWN.
THE THEATRE WHERE ALL MR.
GEORGE EDWARDS' MUSICAL
PLAYS ARE STAGED.

NOTE. The audience
have a full view
of the stage
from all parts
of the Building.
THE HIGH
RECORD
MONEY-
HOLDING
THEATRE
IN THE
TOWN.
The best lighted
stage in the
Provinces. Spa-
cious and mag-
nificently fur-
nished. Superior
dressing rooms.

ONLY FIRST-CLASS ATTRACTIONS ENTERTAINED.
All communications to
Geo. H. Harrop, General Manager,
(Telegrams, "Grand, Blackpool,"
or to T. C. Wray,
22, Floral-street, W.C.2.

CAMBRIDGE NEW THEATRE,
LTD.—Man. Dir., Mr. W. B. Red-
fern, J.P., D.L.; Resident Manager, Mr.
Percy H. Adams.
A theatre among the most beautiful in
England.—"Sunday Times."
Dates still vacant in the Spring, 1923.
Telephone, 700.

CORK OPERA HOUSE.
Vacant for First-class Companies.
Apply, Frank J. Pitt, or, the Fredk.
Mouillot's Offices, 7 and 8, Leicester-place,
Leicester-square, W.C.2.

FUNDS, ETC.
ANNUITIES.
ACTORS AND ACTRESSES
should make provision for
OLD AGE OR INCAPACITATION
by investing in the
GENERAL
THEATRICAL FUND,
which offers
GREATER ADVANTAGES
than can be obtained in any Insurance
Office. Write for full particulars as to
rates, subscriptions, &c., to
CHARLES CRUICKSHANKS, Secretary,
65 and 66, Gochen-buildings,
12 and 13, Henrietta-street,
Covent Garden, London, W.C.O.

**ACTORS' BENEVOLENT
FUND.** 8, ADAM-STREET, STRAND,
W.C.2. C. I. Colston, Secretary.

Hovenden's British Grease Paints

These paints are manufactured at our Factory. Guaranteed pure, colours perfect.

Made in the following Colours: Nos. 1, 1½, 2, 2½, 3, 3½, 4, 4½, 5, 5½. Browns, Blues, Greys, Yellows, Black, White, and four shades in Carmine.

PRICE:
7½d. per stick



We are also producing
LINING PENCILS AND COCOA BUTTER.
These can be obtained at all High-Class
Hairdressers, Chemists, &c.

LONG LINING PENCILS, various shades, 4½d. per stick

Established **THE ERA** 1837

Wires: "The Era," London.

Phones: 4546 and 4547 Regent.

THURSDAY, OCTOBER 19, 1922.

THE THEATRE OF TO-DAY.

A SEVERE indictment of present-day acting was uttered by Mr. H. A. Jones in his address to the Gallery First Night Club on Sunday, reported on another page. Mr. JONES made no secret of his preference for the acting of his youthful days, and compared the work of French actors with those of this country, to the great disadvantage of the latter. While we entirely share Mr. JONES' admiration for IRVING, PHILIPS, COQUELIN, and others, we cannot follow him in grudgingly admitting that there are to-day one or two fine, but mediocre, actors, and in describing a great deal of the acting on our English stage to-day as excellent amateur acting. As Mr. JONES declared that he had not visited the theatre more than half a dozen times since the Armistice was signed, it is not easy to see how he could claim to speak with any definiteness. Keen students of the drama among the Galleries quickly furnished numerous instances of great acting among our West End players.

Mr. JONES laid stress upon the value of the stock system for the training of actors. Unmistakably he is right, but in the modern system we are relieved of the rant and staginess that too often distinguished the stock actor. In the whole of Mr. JONES' lecture we fail to find any reference to players who carried many of his plays into success. Surely Miss MARIE TEMPEST, who secured for his comedy, "Mary Goes First," such a long run, is entitled to a place among great artists who are still at the height of their fame!

It is not, we are convinced, the want of actors which makes theatrical enterprise so precarious to-day. Rather is it to be attributed to the fact that times have changed. Audiences do not want to listen to blank verse, and have over and over again given complete evidence that if no more Shakespearean performances were ever given they would not put on sackcloth and ashes.

Whatever the failure of theatres to keep open may be, it is not due to the want of acting ability. It is in the lack of audiences that the trouble lies. And it does not require any great powers of perception to realise why the public go elsewhere for their amusement. The indifferent accommodation supplied in the cheaper portions of the theatre as compared with the often luxurious seating at the cinema is responsible for much of the preference shown for the latter. Little, if any, improvement has been made in the pit and gallery since the earliest days of the theatre, and the bare seats are just the same as those provided in Elizabethan times.

The sight-line from the gallery, also, leaves much to be desired, particularly when the front seats are reserved at a higher price. Quite a third of the occupants of the gallery can only get a sight of the stage by craning their necks and leaning over in the most uncomfortable position. Only drastic structural alterations could remedy these defects. The sight-line, too, often constitutes a grievance in the pit. The rake of the floor permits only the average man to see over the head of the ordinary person. A tall man or an expansive lady immediately in front is enough to put the most cheerfully inclined pitte into a state of despondency for the whole of the evening.

The cinema, again, has no concern with the acoustic properties of the building. It is necessary for playgoers to both hear and see, but patrons of the silent drama are content if they can view all that happens on the screen. All things considered, it is a tribute to the powers of fascination possessed by the stage that it retains its adherents. Discomforts vanish under the influence of the actor's art, and wooden seats, interrupted sight, and imperfect hearing of words are forgotten while Thespis holds sway.

The number of resident proprietors and managers who take a personal interest in their theatres is fast lessening, and with them goes the practice of the art of showmanship. A number of new theatres are planned for the near future, and in their construction the belated claims of those faithful adherents of the drama, the pit and gallery, should have sympathetic consideration.

AS YOU LIKE IT.

"Double-or Quit."

Doubling and quitting all the time.

Clearly, this play is a going concern!

No, the Japanese Embassy does not intend to give away 5,000 free seats for "The Tolls of Yohimoto." That would be too Japan-easy.

A Manchester Event.

"The Balance" is produced this week. Will it produce a bank balance?

Tom Wall, interested in both the Turf and the Stage, says there is no connection between acting and training. Always thought that you had to train before you could act!

Congratulations to John Drew on having completed fifty years on the stage—all of which time John drew!

Scores and Effect.

"It is good to find 'The Island King' score through its music," observes a critic. A score for the score!

It is whispered, by the way, that the islanders—in their dressing-rooms—are not always surrounded by water.

Reginald Arkell wrote part of "The Last Waltz" on board the Lapland and part on board the Olympic.

So that he made sure of two good lines to begin with.

Hicks on Holiday.

Seymour Hicks is going to take a holiday, and fishing is mooted. He wants to see more hooks.

Cyril Maude says that playing old parts tends to age one. Surely it tends more to age seventy-one?

TOUCHSTONE.

THE PLAY IN PARIS.

"Judith"—Another Novelty at L'Euvre—The Night Man—Russian Plays in Yiddish.

(FROM "THE ERA" SPECIAL CORRESPONDENT.)

PARIS, Sunday.—Last night saw the long-anticipated premiere of Henry Bernstein's new work at the Theatre du Gymnase, this famous playwright not having given anything to the stage for ten years. He has taken as a theme the Biblical character of Judith, the beautiful Jewish widow whose story is recorded in the Apocryphal book bearing her name. The author has respected the aspect of the legend to a great degree during the earlier action of the first two acts, but in the third, which is divided into three tableaux, he avails himself of a poet's licence to render his own version of the sequel, as others have done before him. Hebbel, a German author, ably treated the subject, likewise punishing the heroine at the end by describing Judith's horror at the fear she would later bear a child to the lover she had murdered in his sleep. The drama is in seven tableaux, the first representing the home of Judith, where she takes the resolution to kill Holofernes, the representative of Nebuchadnezzar, besieging the native city of Bethula. Bernstein therein begins the operation of dissecting her soul, depicting a Judith of a complex character, showing her upbraiding her slave (also a widow) for not having remained pure, but secretly probing into the young woman's mind by her questions to compare it with her own unsatisfied passion. She had never known love with her husband. The second scene is the interior of Holofernes' tent, where Judith is led, having been taken captive as she intended. The Assyrian general is infatuated. Being spurned by the beautiful woman he vainly would possess—and who is trapped into confessing the object of her visit—he declares she is free. The noble action touches her; this is a hero worthy of her love, and she offers to remain if unloved for five days. During that time Holofernes' ardour increases, and he even offers to die at her hands. Judith throws away the sword he offers her, and they passionately embrace. The next morning, while Holofernes is asleep, Judith regrets her weakness, and this changes her passion to hate. She seizes the sword, draws the curtain to hide the couch, and commits the deed that has made her the great heroine of religious history. Her slave is horrified, but is compelled to carry the head hidden in a bag back with Judith to Bethula, where it is placed by the high priests on the walls of the city. "The deed emboldened the Jews to fall upon the leaderless Assyrians, who were routed with immense slaughter" (vide text-book). Judith is thus portrayed as a mere woman, noble in her aspirations but weak in the presence of the man she felt compelled to admire. Did she tacitly regret her crime? committed as a patriot according to the story. Bernstein has imagined her did. She had promised Saaph, a suitor of her own cast, in the first act, to be his wife if he refrained from going to the enemy's camp on a similar mission. He consented, and in the last act Saaph meets Judith when, struck by remorse, she is hastening to the walls to view the head of Holofernes. The Jew reminds her of her promise; he kisses her, and the meeting of their lips reminds her of the night with Holofernes. She is unable to conceal her feelings, and Saaph kills himself in despair. (This scene is to be modified to enable the drama to finish before midnight.) Stepping over his body, Judith continues her way. Such is the tragedy presented by Henry Bernstein, a true poet. It was enthusiastically received last evening by one of the most fashionable audiences seen in a Paris theatre, and also at the special performance on Friday, given by the director of the Gymnase (Bernstein himself) for a charitable institution. It

is splendidly mounted by Baaki. Mme. Simone plays the title-role, which is perhaps the best she has ever sustained. She is on the stage fully three hours during the seven gorgeous tableaux. Jacques Grellat impersonates Holofernes in an admirable manner. This production is a great literary success.

"L'Enfant Truqué."

On Tuesday, M. Lugné Poe presented at the Maison de L'Euvre the second work of the youthful playwright, Jacques Natanson, entitled "L'Enfant Truqué," in three acts, which certainly reveals a precocious mind. A young man has been bred by his father and preceptor to hate women folk—the cause of all our mental suffering. Thus we have the title, "The Distorted Child." He is prompted to induce a girl to surrender her heart to him, and then to prove false to her. But the youth falls in love with a coquette, to the disgust of his revengeful sire, and it is she who ultimately pays him back in his own coin. Natanson is to-day only 22 years of age; his first effort, "L'Age Heureux" (noticed in these columns last season), was written before he was out of his teens, and it was the Maison de L'Euvre that produced it. He also adapted Knoblock's "Tiger," now running at the Theatre des Arts.

"L'Homme du Soir."

This latest effusion of R. P. produced by Berthez at the little Capucines on Thursday, is described as a three-act comedy. As a matter of fact, it is a topical farce, or a revue without music, but having a plot. "The man of the evening" is applied to those pseudo-aristocratic, shady individuals who seem to fear daylight, as they are only seen in evening dress towards midnight at so-called fashionable resorts. They are on the look out for simpletons to be fleeced. When the retired widow of a pork butcher arrives in Paris with her daughter Gilberte, a trio of well-dressed crooks make her their victim. The first step is to get rid of Gilberte's timid betrothed, and this is done by the aid of Mlle. Verveine, described as a burlesque actress. Then Faradan is able to pay court to the heiress until her former fiancé insults the new pretender, which leads to a duel. Shares in a faked company have been palmed on the rich widow, but the police are on the track of the clique. Two get out of the country. Faradan is arrested in the presence of Gilberte, who repentantly returns to her true love. Coupled with this modern story are numerous allusions to up-to-date events, adding much to the diversity of the entertainment.

What is "Dybuk?"

At the Theatre des Champs Elysees, on Wednesday, M. Jacques Hebertot presented the Hebrew dramatic company of Vilna in the original version of Schalom Ansky's "Dybuk," given in Yiddish. The socialist, Solomon Zangwill Report, known under the pseudonym of Ansky, was born in Russia in 1863, and at an early age came to live in Germany. He died in Warsaw in 1920. It was only after his death that the Vilna troupe of actors, under the direction of David Herman, produced his powerful works, now brought to the attention of the Paris public pending a tour to London and New York. "Dybuk" is that mystery, so typically Jewish, of the emanation of the soul of the lower classes in the Ghetto during the Middle Ages. The significance of the word is best described as "Between two worlds." This forms the theme of the play written by Ansky, which he had not the satisfaction of seeing produced. The Vilna actors varied the programme on Wednesday evening by rendering David Pinski's "Jankel der Schmied." These performances are highly interesting for those who can follow the dialogue.

THE DRAMA IN AMERICA.

The Equity Players—"The Yankee Princess"—"Dolly Jordan"—"The Lady in Ermine"—"That Day."

(FROM "THE ERA" SPECIAL CORRESPONDENT.)

NEW YORK, Oct. 7.—The Equity Players have begun with an excellent production of "The Yankee Princess," a play by Serafin and Joaquin Alvarez Quintero, translated by Jacob S. Fassett, jun. It is an actor's play, full of opportunities for ringing speeches, and a cast has been assembled that is capable of doing full justice to its idealism. Furthermore, the play is beautifully staged, with the various effects of off-stage music, bells, and so forth, excellently contrived. The first performance of this play at the Forty-Eighth-Street Theatre was an occasion of great interest, and may prove to be an event of epochal importance in the history of the American stage. The house was crowded, and the players were repeatedly recalled and applauded heartily. Francis Wilson, the spokesman of the evening, pledged himself and his associates to produce the best procurable plays without exclusive regard to financial profit.

The scenes of the play are laid in the mountain village of Las Canteras, in Andalusia. The twelfth-century Malvaloca has chequered career before she meets and falls in love with Leonardo, partner and friend of Salvador, a prosperous ironmaster. Malvaloca is Salvador's mistress until he tired of her. Leonardo is warned, but the youth has been enamored by her first glance. Ashamed of an affection which he cannot reveal to his favourite sister, Leonardo strives in vain to break his shackles, until he comes to believe that Malvaloca may be restored to her former perfection, and that her soul may be recast like the old bell which he and his partner are recasting for the sake of the Little Sisters of Divine Love, who have nursed Salvador through an illness. The notes of the restored bell are heard in the final moments of the play, symbolising the fulfilment of the lovers' hopes. Jane Cowl is a charming Malvaloca, Rollo Peters as Leonardo, Frederick Burt as Salvador, Marshall Vincent as Martin—the blind old bell-ringer of the convent—and Lillian Albertson as Sister Piedad, are all very good. The setting of the first act, the convent cloister, is a picture to be remembered. Augustin Duncan has produced the play in a truly admirable manner.

"The Yankee Princess."

Many a musical success has occupied the stage of the Knickerbocker Theatre, and the latest addition to the list bids fair to prove as alluring as any of them. Under the above title, this musical comedy has been adapted from "Die Bajadere," and produced by A. L. Erlanger. It is really an opera in the Viennese school, the composer of the music being Emmerich Kalman. The book is by William Le Baron, and the lyrics by B. G. De Sylva. The plot is a simple tale of an Indian prince who loved an American prima donna in Paris, lost her by trying to be masterful, and finally won her by kindness. There is a great deal of music, and most of it is charming. The favourite numbers were "My Bajadere," "In the Starlight," "Friendship," and an irresistible trio, "Love the Wife of Your Neighbour." Thorpe Bates, an Englishman, and a newcomer, played the part of Prince Radjami of Lahore, and secured a great success. He has a fine baritone voice, and the audiences gave him a most enthusiastic reception. Vivienne Segal was excellent in the title rôle, and John T. Murray, in the comedy part of Napoleon St. Cloche, was genuinely funny. The three scenes, by Joseph Urban, and the gorgeous costumes, aroused much admiration.

"Dolly Jordan."

John Cort has leased the music hall in Sixty-third-street, and renamed it Daly's Theatre. The opening attraction was a romantic play in four acts, by B. Iden Payne, bearing the above title. It deals with eight episodes in the life of Dolly Jordan, English actress of the Napoleonic era, the costumes of the various characters representing the styles that prevailed during a period of thirty-eight years. The story runs that in 1778, whilst she was a novice in Dublin, Dolly Jordan's youth was sacrificed to an unscrupulous manager. Two years later she formed a liaison with an "angel" of Drury Lane on a promise of marriage. In 1790 she became the apple of the Duke of Clarence's eye, and her death in Paris occurred about the time of the Battle of Waterloo. The best scene was the greenroom of the Theatre Royal, York, in 1779, the characters being a provincial manager, a lady tragedian, a middle-aged

THE CHARM OF CHILDHOOD.

By THE DUNCAN SISTERS.
(In an Interview.)

How do we like being children? That is a question that is constantly being asked, and we reply right here—we just love it. We revel in their charm, their games, their ways and aspirations. Most of our songs are written for us, but we always interpolate snatches of popular melodies, and some of those long forgotten, to create an atmosphere. The idea of presenting children in everyday life is entirely our own. We are always naughty children who turn out to be good—hence their fascination.

Chumming Up With the Children.

Our clothes are not specially made for us. We just go to the shops and buy the regular kiddies' outfit, sizes 9 and 11.



THE DUNCAN SISTERS.

We come from a family of five children, two boys and three girls, including a pair of twins, a boy and a girl. We have always made a study of children, watching every move of our younger sisters, so much so that it comes natural to us.

We love to be among children to share in their games. Over home we have given numberless concerts for children's charities, and we lose no opportunity of studying their ways.

We are regular chums with the children. At Christmas-time they send us little toys,

and we take as much pleasure in them as if they were pearls and diamonds.

"Dear Little Sisters."

Nine out of ten of the letters that we get are from children, and they always address us as "Dear little Duncan Sisters." The mother of two little kiddies aged four and nine sent us photographs of sketches made by them, and added in her letter, "These two little girls sing all your songs all the time."

Only last week we had a pressing invitation to go to a birthday party. "Dear Little Sisters," the letter ran, "I am having my eleventh birthday party on Thursday next, and I think it would be just ripping if you would come. There will be no grown-ups. Won't it be fine? P.S.—Do you prefer raisin wine or lemonade? There will be both!"

Shopping by Appointment.

We are glad that we have taken advantage of our trip to Europe to visit Paris. We found it delightful, especially the clothes. We went all round the shops and bought so much that we couldn't get it all home.

Talking of shopping reminds us of our first visit to England. Needing a pair of gloves, we went to a West-End draper's to purchase some. When we got there we noticed on the door over the Royal Coat of Arms the words "By Appointment." We went to another door and were confronted by the same legend. At length we ventured in and timidly asked if we had to make an appointment to purchase gloves. It took the shop assistant some time to convince us that the words meant "By appointment to the King."

Love For England.

But England is the land we love, and where we want to make our home. We are, of course, Scotch, and our grandfather hailed from the Highlands. We were raised in California, where we were trained by an Englishman, Mr. Fred Latham. We went straight from school to the stage.

We return to the States at the end of this month to star in a play written by one of us—Rosetta—called "The Heavenly Twins," with music by Irving Berlin. But we shall return here next year. We intend, in fact, always to come for the summer.

We love everything that is British—golf, tennis, football, cricket, and, above all, the English home. Our intention is to stay in this country as long as circumstances allow, and in course of time to settle down in one of your rare old country houses.

BIRTHDAYS OF THE WEEK

Happy Returns to

C. Cameron—Thursday, Oct. 19.
Violet Essex—Thursday, Oct. 19.
J. H. Jay—Thursday, Oct. 19.
Alice Lloyd—Friday, Oct. 20.
Maud Esmond—Friday, Oct. 20.
Ben Albert—Saturday, Oct. 21.
Dennis Neilson-Terry—Saturday, Oct. 21.
Sarah Bernhardt—Sunday, Oct. 22.
Cecilia Loftus—Sunday, Oct. 22.
Minnie Terry—Sunday, Oct. 22.
Lassah—Sunday, Oct. 22.
Nora Kerrin—Sunday, Oct. 22.
Raymond Hitchcock—Sunday, Oct. 22.
Eric Lewis—Monday, Oct. 23.
Alfred Lester—Wednesday, Oct. 25.

Follow-My-Leader Ball.

Under the distinguished patronage of H.R.H. the Prince of Wales, a ball will be held at the Hyde Park Hotel on Wednesday, Nov. 1, in aid of the Greater London Fund for the Blind. The title that has been given to this function is the "Follow-My-Leader" Ball—a reference to the fact that those for whom it is being given are forced, through their disability, to follow a leader wherever they may go. Fancy dress or evening dress may be worn, and the attractions for the evening include a cabaret show by famous theatrical and music-hall stars, and the presentation by famous West-End modistes, of ten model dresses, each worth 25 guineas. The purchaser of every ticket will stand an equal chance of winning one of these prizes. A committee numbering over seventy well-known representatives of Society, Stage, and Music is engaged in helping this ball to vards success.

BEHIND THE SCENES.

There are eight in the cast of the three-act "dramatic tale" a well-known Car melite House man hopes to see staged before long.

England can have but little hope of acquiring the film rights of "The Broken Wing"—at £15,000.

Stall A13 at the Vaudeville had an interesting occupant on Saturday night.

"On the way towards getting another husband?" people asked each other, watching an actress at a party last week.

The Duke of York's Theatre's upside-down friend has had rather suddenly to abandon his perambulations.

A Press Agent had, the other night, the honour of typing a famous critic's notice for him—fortunately a notice of praise.

It's good to be able to assume, from the fact that we're only getting it, as it were, as an interlude, that snobbery is on the decline.

They're all veg-Etarians at the Adelphi now.

"My theatre's sold out for to-night," said a manager to a paragraphist. "I replied the latter, 'phoning to the former's box-office there and then, and hearing that he could buy any number of stalls he wanted."

The particular paragraphist, of all on earth, is the very last to be "put across."

THE VARIETY WORLD.

Death of F. V. St. Clair—Palladium Athletes—Popular in Australia—
"The Girl With a Thousand Eyes."

Death of F. V. St. Clair.

Following closely on the much lamented passing of one of the best-known and most esteemed members of the variety profession comes the sad news of the death of Mr. F. V. St. Clair, O.B.E., who won fame both as a performer and song-writer. The deceased, who has been in a declining state of health for some months, having never recovered from the severe blow he sustained by the death of his wife in February last, died at his residence, Everton-road, Manchester, on Sunday morning, at the age of 62.

Frank Verity St. Clair was born at Rippenden, Yorkshire, on Sept. 24, 1860, and was educated at the Grammar School, Otley.

It was intended by his parents that he should become a chemist, but his inclinations lay in another direction, and as a singer he made his first appearance at Paul's Concert Hall, Leicester, in January, 1880. A year later he was engaged at Crowder's Music Hall, Greenwich, and Gatti's, and appeared immediately after at the Oxford, Pavilion, and the Tivoli.

Mr. St. Clair was the author and composer of over 2,000 songs, those singing them including many of the popular artists of the day.

It is estimated that during his professional career he collected nearly £10,000 for various charities, and it was because of his activities in this direction during the war that he was awarded the O.B.E., of which he had good reason to be proud.

Mr. St. Clair for many years took an active interest in all the institutions and societies connected with the profession; and had served as a member on the committees of the Variety Artists' Federation, the Benevolent Fund, and the Music Hall Artists' Railway Association.

The funeral will take place to-day (Thursday) at Press Church, Salop.

The Late Marie Lloyd.

The parents, daughter, and family of the late Marie Lloyd wish, through our columns, to tender their heartfelt thanks for the wonderful floral tributes, telegrams and messages of sympathy received by them in their sad bereavement. Please accept this as an acknowledgment of the public Press, profession, managing directors, staffs of various theatres in London and the provinces, and private friends.

Palladium Athletes.

Winners of the top-of-war championship shield, the Palladium again demonstrated their prowess at Finsbury Park last Sunday on the football field by defeating the Albion by 4 goals to 1. It will be remembered that at the theatrical sports the Palladium won the top-of-war shield by defeating the Albion by 2 pulls to nil.

George Wood's Record.

All records on the top-of-war circuit in any part of the Commonwealth were broken by Wee George Wood when he completed 118 performances at the Tivoli, Melbourne, a few weeks ago. Previously six or eight weeks was considered a big season, but George ran the full ten weeks. His popularity with audiences, among whom there were always to be found many children, was maintained to the end, and the scene at his farewell performance has seldom, if ever, been equalled in the memory of those long associated with the old Richards house. For nearly an hour and a half he held the stage, and even when he had sung himself hoarse the crowded house were loth to let him go. From Melbourne, George went to Sydney, where he proved equally popular. At the conclusion of this engagement he was due to sail for America before returning home in time for pantomime at Glasgow with Mona Vivian in "Queen of Hearts."

"Girl With a Thousand Eyes."

A human "enquire within" will be introduced to London on Monday next, when Leona La Mar, who has become celebrated as "The Girl with a Thousand Eyes," will demonstrate her marvellous powers at the Stratford Empire. She has won her title because she "sees all, knows all, tells all," in other words, she can reveal the past, tell the present, and peer into the future. Without any prompting she will tell your name, when you were born, and when you will marry, and other affecting details. She answers questions almost before they are uttered. Miss La Mar has already proved her gifts in America, where, we hear, she has been successful in numberless ways, from tracking criminals to choosing wives for bashful youths.

Golf in Melbourne.

From down South we hear that a golf match between the Press and the Stage, the latter including Gus McNaughton, Claude Flemming, George Gee, William Greene, and Harry Gould, resulted in the latter being defeated at the Albert Park Golf Links, Melbourne. The large attendance to see the stage folk in the light of day were greatly amused by the antics of Harry Gould, who was the comedian of the piece.

Sir Harry Lauder in New York.

Our New York correspondent, under date Oct. 7, writes: "Sir Harry Lauder's visits to New York always arouse keen interest, and so many of our citizens and citizens of various nationalities are eager to see and hear the famous Scottish singer that the Lexington Theatre is not large enough to accommodate all of them during the short engagement of one week. This time Sir Harry has introduced a new character-song, 'Doughie the Baker,' which has made a big hit, but his older songs are still called for and have proved as popular as ever."

Indisposition of Di Harris.

Owing to the illness of Di Harris, she and her partner, Ted Trevor, have been compelled to cancel several of their important West-End dates. Miss Harris was taken suddenly ill, and, a specialist being consulted, she was ordered into a nursing home immediately, where an operation was at once performed. She is progressing favourably, but the popular couple will not be seen again until some time in November, when they go to the "Midnight Revels" at the Grafton Galleries.

Versatile Midgets.

The Ratouche Troupe of midgets had rather an unhappy experience the other day. They were due to arrive at Victoria at 8 o'clock in the morning, and to leave London for Liverpool at 10.30. Partly owing to "red tape" in respect of the passport requirements, they did not arrive until the next morning, much to the disgust of the energetic press representative of Sir Oswald Stoll and photographers. On the morning of their arrival, however, the said Press representative and the photographers were there.

Some Names.

On Oct. 23 the troupe will appear at the Ardwick Empire. Space forbids the publication of the names of the troupe, because they are so long, but it can be said that their heights range from 2ft. 2in. to 3ft. 4in., and their ages from 19 to 32. But M. Ratouche himself, the head of the troupe, stands over 6ft. high, and is of immense girth. The repertoire of the troupe is a wonderful one, comprising 50 different operas and ballads. They will sing in English, though not one of the company can speak a word of English except those words that are associated with the music.

In Demand.

From the big welcome received by Ruby Norton at the Victoria Palace on Monday night after her performance, when she was obliged to appear before the curtain half a dozen times, it is certain that this entertainer will not be allowed to leave this side for some time. Offers from many quarters have been received during the past few days, and it is probable that Ruby will have to postpone her American dates indefinitely.

A Dudley Carnival Night.

Mr. H. R. V. Addenbrooke, general manager of the Tower, Morecambe, has had a busy time of late. No sooner had Morecambe Carnival Week finished, during which week he was actively engaged in organising many of the principal carnival events, than he travelled down to Dudley to arrange a grand carnival night in connection with a big bazaar held in one of the largest buildings in the Midlands town. Dudley is the town of his birth, and Mr. Addenbrooke was glad to have an opportunity of meeting many old friends.

Dick Henderson for the Lyceum.

We hear that Michael Lyon has booked Dick Henderson for the forthcoming pantomime at the Lyceum, and also that Dick is now fully booked until the end of next year.

Wilkie Bard.

Chatting with Wilkie Bard the other evening at Kilburn, we learned that he was not sailing for Australia at the end of the year, as intended, owing to the fact that he has received some excellent offers for pantomime and revue.

Ada Reeve in Australia.

According to the Australian Press, Ada Reeve is creating fresh records with "Songlines" at the Palace Theatre, Melbourne, at which house the 150th performance had been registered up to the end of August.

Dr. Walford Bodie.

Dr. Walford Bodie is still breaking records in London. Last week at the Empire, Croydon, he played to enormous business, both houses being packed nightly, and the advance booking being phenomenal. This week he is with his own company at the South London. Dr. Bodie is fully booked up for this year, and in January next he will produce a gorgeous super-magical electrical revue, entitled "Thrills," in five acts, written by himself and Mr. Charles Baldwin. The doctor will take one of the leading parts. Unlike many revues, "Thrills" will have a plot. Dr. Bodie is fast booking up dates for next year for this his latest and greatest sensation.

Pearl and Lina Mitchell.

The popular young violinist and singing pianist, Pearl and Lina Mitchell, after concluding a most successful provincial season at the Hippodrome, Southampton, this week, and resume in town next week at the Kilburn Empire.

Variety Artists' Federation.

Members of the V.A.F. are requested to note that forty-two death levies are now due upon the 1922 books. Red stamps forty-two.

The Last Bill.

One of the wreaths which attracted much attention at Miss Marie Lloyd's funeral came from the Grand Palace, Clapham Junction, where the great comedienne was to have appeared last week. Everybody at the Clapham music hall subscribed to the beautiful floral tribute, from the manager (Mr. J. Joseph Ellis) to the page-boy.

"Hooch Ave."

Henry Lees' popular revue, "Hooch Ave.," which is featuring Mr. Jim Jessiman, has broken all records at the Palace, Carlisle, over 15,000 people having paid for admission during the week before last, and last week at the Lyceum, Dumfries, nearly 8,000 people paid for admission, despite the trade depression.

"Catspaws."

A copyright performance of "Catspaws," a new play in two acts by Rose D'Evelyn, will be given at the Granville, Waltham Green, on Saturday afternoon next, the dramatist appearing as Lady Angela Dalsmore, supported by Messrs. Lawrence Ayres, Reginald Harcourt, Claude H. Talbot, and the Misses Cynthia Chantres, Betty Philbrick, and Eileen Travers.

Music Hall Ladies' Guild.

The Guild wishes to express thanks to the following committee ladies for their annual subscription of £1 1s each:—Florrie Forde, Rosie May, Mrs. Arthur Aiston, and hon. committee; Miss Mildred Saville and Mrs. C. V. Stein, £10s. 6d. each. Also to the following for collecting:—Miss Margaret Radcliffe, £7 10s. 1d.; from Fred W. Warden, £2; and Fred Griffiths, £1 1s; Miss Ethel Irving, Arthur Prince, Mr. and Mrs. George Carney, £1 each; Carl Hooper, 10s. 6d.; Annetta, Mrs. Bert Ross, 5s. each; H. C. E. D., 4s. 6d.; Kirkby and Hudson, Bromley Carter, Harry

Leolin, V.P., H. Herbert, "Iizuka," Rolf Slater, 2s. 6d. each; J. R. S., Monica Daly, 2s. each; A. P., 1s.; Mr. and Mrs. Lucas, 7d.; Miss M'Lita Dolores, £1 1s., from Miss Peck; Miss Melinda May, 4s.; from the Regent Theatre, Yarmouth, Miss Cara Magda, £1 9s. 6d.; from Clarke and Ritchie, 5s.; Gilbert and Chapman, Mr. Grass, Mr. McCarthy, Charles and Dickson, Haden Sisters, 2s. 6d. each; Ivy Grant, Agnes Craxton, Selbini, Lily Lena, Bert Weston, Syd Walker, 2s. each; the Union Castle Steamship Company, £3 2s., collected by Loie Conn, John Rorke, and Sydney Bray on board the R.M.S. "Briton." From Moss Empires, up to date, £166 1s. 9d., as follows:—Olympia, Liverpool, £31 1s. 6d.; New Cross Empire, £28 17s. 10d.; Grand, Birmingham, £26 8s. 6d.; Empires Nottingham, £22 17s. 3d.; Empire, Sheffield, £22 5s. 11d.; Empire, Liverpool, £21 10s.; Empire, Glasgow, £10 15s. 9d.; Coliseum, Glasgow, £2 13s.

The collections at Drury Lane Theatre realised £17 1s. 3d., and at the Queen's Theatre, £15 12s. 10d., by kind permission of Sir Alfred Bate.

We are very grateful to Lady Butt and Mr. J. Pleasants for their parcels of clothing.

The general meeting of the Guild is to take place Thursday, November 9.

Hengler's Circus, Glasgow.

The announcement that this popular resort will not open in Glasgow this winter has caused widespread regret. For fifty years or more Hengler's has been an essential part of the winter round of amusements. The building, we believe, is being offered for sale at a price of about £70,000. All contracts have been cancelled, including that of the popular clown, Doodles. Mr. Albert Hengler is still trying, however, to arrange a circus season for Glasgow.

Fuller's Enterprises.

Mr. Gordon P. Firmin advises the following artists sailed last week under engagement to play the Fuller Circuit and Hugh J. Ward Theatres, Ltd., in Australia: Miss May Beattie, Miss Annie Watson, Miss Maudie Vera, Miss Ena Dale, Mr. and Mrs. Redstone, Messrs. Mark Daly, Ireland Catter, Arthur Lucas, Linden Lang, and the Four Kicks.

Winifred O'Connor.

That sweet-voiced soprano, Winifred O'Connor, made a decided hit with her three numbers last week at the Alhambra. Next month Miss O'Connor will be seen at the Coliseum.

Foster and Ninon.

Writing from Madeira, Foster and Ninon report a splendid trip, with warm and sunny weather.

Swimming Beauties Wanted.

Preparations for the pantomime at the London Hippodrome are well in hand. Messrs. Wylie and Tate, in agreement with Mr. R. H. Gillespie, have selected "Cinderella" as the subject, and the principals will be Charles Mayne, Daisy Wood, Daisy Burrell, Beryl Berrford, Stanley Lupino, Bert Errol and Victor Crawford.

A fairy lake of real water will be one of the great spectacular scenes. Sixty fairies at the bidding of their queen will dive into this lake in full view of the audience—and never reappear. For this special water effect the Hippodrome management require the services of 60 beautiful swimming girls. No stage experience is required from applicants, but every girl selected must be a good swimmer and diver plus a prettiness and a good figure. The lucky ones will get a long engagement and a good salary.

"Jack" and Jane Ayr.

"Jack" and Jane Ayr will appear next Monday at the Victoria Palace, in an entirely new act, all of which has been written by "Jack" (J. Ord-Hamilton). The music will be found most delightful and of a varied nature, and "Jack" has supplied Miss Ayr and himself with some catchy songs. Miss Ayr will be seen in some original and striking cloaks and costumes, which have been specially designed for her by Princess Andree of Russia, and executed by Desires. "Jack" has also written several numbers for the 9 o'clock revue to be produced at the Little Theatre on Oct. 25.

"Eileen Adair."

Few more captivating chorus numbers than "Eileen Adair" have been heard in recent years. Ascherberg, Hopwood & Crew, Ltd., have received many enquiries for this song from producers and leading pantomime artists in all parts of the country. As a fox trot it is already in demand throughout the metropolis.

Felice Delia.

After a long spell in revue, Felice Delia is again resuming her single act this week at Dover, and will be seen in town next week at the Hippo, Rotherhithe.

At Oddenino's.

Arthur Klein is to sing his new compositions at supper at Oddenino's next Sunday and onwards. Miss Flora Ashe will join Mr. Klein in duets and sing some of his new ballads. Miss Irene Magley will give an exhibition of dancing.

Nella Allen's Scientific Marvel.

Apart from the merits as an absorbing entertainment, the novelty to be presented for the first time in public at the Empire Theatre, Stratford, next week, should prove of outstanding interest to the ever-growing army of wireless students, who will find in the performance of "Lady Betty," a vocal doll, much to learn and marvel at.

In this act Nella Allen, who has won renown on both sides of the Atlantic as a prima donna, will present the extraordinary novelty of a singer being assisted by herself through the medium of a wireless doll. To hear a doll on the stage reproduce a song sung by a singer who is in her dressing-room in some remote part of the building, changing for the next number, is a distinctly new thrill.

Mr. Fred Kitchen wishes it to be known that Mr. Edward Cranston, of 19, Sackville-street, Piccadilly, W.1, is his sole agent and business manager, and no one else has the authority to offer him.

VAUDEVILLE GOLFING SOCIETY.

Monthly Medal Meeting.

The Vaudeville Golfing Society were favoured with ideal weather for their monthly medal competition at Raynes Park on Friday. The sun shone as in mid-summer, but a cool breeze tempered the atmosphere and made conditions glorious. The Vaudevillians found the course in a fine state, too, and those that turned up were well repaid for their journey.

The best score came from Mr. Sammy Shields, who finished with 79 nett, closely followed by Mr. Bobby Hind with 81 nett. Mr. Wilbur Lenton, thanks to some good drivings, was in the running until the 17th, but he "picked up" on that hole, and thereby put himself "out of court." Mr. Billy Bleach, who accompanied him, met his Waterloo as early as the 2nd hole, which he eventually negotiated for the modest total of 16 strokes. Later on, however, Mr. Bleach put in some good work, and his "tee-shots," delivered with a creak, were carrying a long way.

Two other well-known partners were Mr. Charles King and Mr. Will Fyfe. Mr. Fyfe was scarcely in his best form. As he humorously remarked, he started off with an 8 and a 12, and then his golf went all to pieces. Otherwise he would have done all right. Mr. John Barton, arriving rather late, did not take cut a card until the afternoon. He has not had much practice during his American holiday, and did not settle down to his usual good game until it was too late.

There was an interesting friendly foursome in the afternoon, the protagonists being Messrs. Charles King and Will Fyfe against Messrs. Horace Sheldon and Billy Bleach. The former pair ran out winners by 3 up and 2.

Stoll Cup Semi-final.

The event of the day was, however, the game between Mr. Horace Sheldon and Mr. Sammy Shields for the semi-final of the Stoll Cup. It was a close game, the score being "all square" at the ninth. However, Mr. Sheldon commenced to forge ahead "coming home," and eventually ran out winner by 3 up and 2. Mr. Sheldon is a left-handed player with a vigorous style.

The Final.

The finalists are, therefore, Mr. Robert Hind and Mr. Horace Sheldon. The final will take place on a neutral course, and will be over 36 holes. The exact venue has not been arranged, but it will be a well-known course. A number of people are anxious to attend.

Will Fyfe Medallion.

As will be remembered, Mr. Dave Carter and Mr. Robert Hind tied for first place in the recent competition for the Will Fyfe Medallion. They will play off to-day at Raynes Park.

Wylie-Tate Bowl.

The competition for the Wylie-Tate Bowl takes place at Sudbury to-morrow (Friday). It will be decided by medal-play. Members in the provinces are again reminded of their eligibility.

A Badge of Rank.

Resulting from Charlie Austin's suggestion, a neat little badge, to be worn by members of the Vaudeville Golfing Society, is being devised. They will then be able to recognise a confrere wherever they go. The badge will take the place of the membership card hitherto used.

FRENCH COMEDY AT THE COLISEUM.

Mlle. Marie Leconte is the first of Societaires of the Comedie Francaise to appear in the forthcoming season at the London Coliseum, which opens on Monday. She was engaged by the Comedie Francaise when she left the Conservatoire. Her talent was at once noticed by the general management, and she started to play, in an exquisite fashion, the parts of young victims of life, and of sacrificed "ingenues." She was Mimi in "La Vie de Boheme," the sorrowing Louise in "Frou-frou," the Rafaela in "Patrie."

Since she was made Societaire she has strongly affirmed her double gift of tears and laughter, and also the wonderful qualities of a comedienne, and now she is appearing as a rare artist who can play at the same time Reichenberg and Rejane.

The Author of "The Return."

Mlle. Leconte will play "Venise," the author of which Mr. Robert de Flers, who is also the author of "The Return," which Miss Marie Lohr is playing at the Globe. In the second week of the season Edouard de Max will appear in the French adaptation of the third act of "Hamlet."

In the third week "Gringoire" (Georges Berr) will be played, and the dozen of the Comedie Francaise, M. Silvain, will appear with Mme. Louise Silvain. Moliere's "Tartuffe" will be played in the fourth week. The company is sure to create some interest in theatrical and artistic circles, and in the French colony in London.

Lily Morris.

At New Cross recently Lily Morris, the popular comedienne, commenced a six weeks' season in town, and in this week at the South London. Last week Lily received a tempting offer for Australia, which she will accept if present engagements can be postponed. Lily's present successes include "He Meets Me Every Evening," "Getting Married To-morrow Morning," and "The Working Man."

Billy Doust and Partner.

At Waltham Green next week Billy Doust and Partner will be seen with the new act that has been doing so well in the provinces recently.

Thora.

Having concluded a long provincial season, Thora (the lady and her page), in the novel ventriloquist act, will shortly resume in town.

Jay Whidden.

That versatile entertainer, Jay Whidden, is in town this week at the Metropolitan, where he is heartily acclaimed.

Doris Ashton.

Back in town after a provincial season Doris Ashton is now being sought after for pantomime by a well-known manager.

For South Africa.

The following artists sailed from Southampton on Friday last, per R.M.S. Balmoral Castle, to fulfil engagements with the African Theatres, Limited, booked by the I.V.T.A., Limited—Gladys and Dennis Hoey, The Three Scamps.

Manufacturers of:—

TIGHTS and HOSIERY.
THEATRICAL DRAPERIES
and UPHOLSTERY.

Hand and Machine
Embroideries.

J. H. EDGCOMBE, LTD.
Theatrical Dress
Fabrics. Metal Cloths.
36, SOHO SQUARE,
LONDON, W.1.
SAMPLES and
PRICES on APPLICATION

FORTY YEARS AMONG THE "STARS."

REMINISCENCES OF A SONG-WRITER.—III.

By JOHN P. HARRINGTON.

I felt a very proud young budding song-writer on the day that Charles Godfrey first asked me to write him a song, and I was fully convinced that my fortune was made there and then. As a matter of fact, that commission at once set my feet on the rungs of the ladder of success, as one of the first songs I wrote for Godfrey was "The Seven Ages of Man," which first started the craze for "descriptive" songs, and was a very big hit indeed.

The "Vital Spark."

Jenny Hill, the "Vital Spark," as she aptly designated herself, one of the most brilliant delineators of Cockney character that ever graced the music hall stage, and, incidentally, a very fine emotional and dramatic actress also, sent me an urgent letter, soon after the production of "The Seven Ages of Man," asking me to specially write her a strong descriptive song, with plenty of light and shade, in other words, comedy, pathos and tragedy; and after much brain-racking I evolved "Masks and Faces," which consisted of five long verses with special refrains to each, quite a penny novelette plot being enshrined within each verse and refrain.

George Le Brun, who had composed the music for Godfrey's "Seven Ages," set the melody to "Masks and Faces," and a very fine setting it was, too. We journeyed off together to Jenny Hill's residence, "The Hermitage," Streatham, in high feather, feeling positive we had got a big song for this very big "star," for whom we had neither of us previously written anything. Nor were we disappointed. Jenny was delighted with the number and insisted on running it over at the piano for an hour or more, crooning the lines in a hoarse, croaking little voice quite different to the clear tones in which she sang at night. "Splendid!" she declared at last. "Just what I wanted. I am so delighted with this song that I am going to pay you boys double price for it."

En passant, I may mention that no price for the song had been mentioned between us.

A moment later Jenny Hill had written out and offered me a cheque for two guineas!

In those halcyon days one guinea was the usual price paid by an artist for the words, music and sole singing rights of a song, the payee also participating to the extent of one-third in any monies accruing from the publication of the number in sheet-music form.

George Le Brun and I, Felix McGlenon and Harry Dacre were among the first writers to put up the prices of songs to something more nearly resembling fairness. To return to Jenny Hill. Seeing her so keen on the song, after a glance at the cheque, I shook my head regretfully and offered it back to her.

"I'm sorry, Miss Hill," I said, "I should love you to sing the song as I know it would do us a lot of good, but our lowest price for descriptive songs is five guineas." "Descriptive songs?" she exclaimed. "Why, as far as I know, you've only written one—Charles Godfrey's song?"

"I know," I replied; "but there are fifty people waiting for fifty more."

The five guineas came off without further protest, and this particular song was, perhaps, the greatest success Jenny Hill ever sang.

The Arrival of Harry Tate.

One day, George Le Brun introduced me to a very boyish-looking young man and said: "A pal of mine's sent this young fellow along with a letter of introduction, and wants us to write him three real good comedy songs—you know, spread ourselves." I said: "Right! What style?"

The Terriers.

At the meeting on Sunday last Braddy Shaw officiated as W.T., Eddie Gray as V.T., W. B. Wylly G.C., Walter Norman W.L., Jack Cottrell W.D., Billy Stewart Y.B., Yettman organist, and Arthur were secretary.

A hearty welcome was extended to W. B. Wylly, Neville Delmar, John Olrac, Bob Olrac, Yettman, and George Herd upon their reappearance in the Kennel.

The following application for membership has been received: First notice—Arthur Day (Ten Loonies).

The next concert at the Lodge will be held on Sunday, Nov. 12, 1922. Terrier Ken Barton has been appointed musical director.

A Ladies' Dinner and Concert will be held at the Grafton Hotel, Tottenham Court-road, W.C., on Sunday, Nov. 26, 1922. Tickets for members, wives and friends may be had from the secretary, price 6s. 6d. each. Early application is advisable.

The Grand Rally celebrations will take place in the Lodge on Sunday, Nov. 19, 1922.

Quarterly subscriptions are now due.

The Racing Knot.

Mr. Harry Stiles was called upon to deputise at Croydon and Lewisham the Tuesday of last week. In addition, Mr. Stiles gave his card act at two Masonic banquets during the week. He was at Bristol Hippodrome the week prior, and as he is working the Grand, Hanley, this week he has thus been engaged on three different tours in three consecutive weeks—Stoll, L.T.V., and Moss's, booked by Nat Day's Agency.

"Oh," says George, "something like we might write for George Beauchamp. That's what you want, isn't it, Harry?"

Our youthful-looking friend nodded affirmatively.

(George Beauchamp was an eccentric comedian, with an uncanny delivery and grotesque leer which rendered the most inane song he sang screamingly funny.)

We actually wrote one comedy number for our new customer, with which he was quite pleased, and we all three got very chummy together.

One day, when we were sitting near the piano, in George's place, our young friend remarked casually: "I say, you fellows, they tell me I'm pretty good as a mimic."

We said: "Oh, who can you 'mimic'?" He replied airily: "George Beauchamp, Fred Harvey, Harry Freeman, Jimmy Fawn and a lot more of 'em."

LONDON VARIETY THEATRES.

THE COLISEUM.

A very agreeable act at the Coliseum this week is that presented by Miss Victoria Carmen, an act that consists of her own attractive personality in "jazz" costumes and setting, supported by a very substantial little "shadow," a delightful child dancer, who spirits away the few moments between Miss Carmen's changes. The idea of dressing this little dancer as a miniature replica of her charming principal is novel and effective. Miss Carmen's opening number, "Never Mind," is rendered in rag-time "harlequin" costume, and in the best rag-time vein; for her next, "In My Caravan," she wears an attractive Indian costume, and her concluding number, "After the Dance was Done," is sung in a silver gown with a pink feather head-dress. Beautiful costumes, tuneful songs, graceful movements, and a pleasing personality are the important factors of Miss Carmen's unquestionable success.

Mr. Herbert Clifton makes a welcome and effective appearance in his sensational and startling costumes—dresses which draw a gasp of envy from the feminine members of the audience, and in his travesties of the weaker sex introduces just that touch of humour and understanding of their little weaknesses which gets the sympathy and the good-natured laughter of both sexes. His programme includes "The Shiek of Araby," in a marvellous Oriental costume with a peacock tail effect, a waltz song in Parisian costume, a brilliantly rendered burlesque of a Spanish dancer, but his piece de resistance is his famous rendering in regal robes, of Tosti's "Good-Bye."

Miss Lydia Lopokova is received with great enthusiasm in her beautiful and artistically arranged ballet divertissement, which she opens herself with a very excellent Russian dance. This is followed by Lydia Sokolova and T. Slavinsky in "Arabesques," and those three very talented dancers, Ninette de Valois, Margot Asafieva, and Dorothy Coxon in "Pavane." For a concluding item, Miss Lopokova provides us with some very acceptable selections from "The Sleeping Princess," as assisted by T. Slavinsky.

The all-conquering Duncan Sisters capture their audience the moment they come on, and hold them all the time, with "Froggie's Wooing," "Long, Long Ago," "Idaho," and that ever rapturously received "Argentines, Portuguese, Armenians and Greeks." Although appearing at five performances a day at the Alhambra and Coliseum, their work is wholly pleasing and vivacious at all of them, and their last performance in the evening is fully up to the standard of their first.

Those wonderful acrobatic dancers, Misguette and Maxy, in their waltz, tango, and Parisian rag, are always welcome visitors. Mr. Albert Whelan, immaculate and imperturbable as ever, triumphs in his own quiet way; the Griffiths Brothers and Miss Lottie tickle the humorous susceptibilities of the audience with their "equine" specialty; and the Cycling Brunettes make a great hit with their novelty, "Defying Gravity."

Mr. Arthur Ackerman and Miss Jenny Wynne, two very accomplished singers, make a big impression with selections from their repertoire of Old English songs and drets, which on this occasion included "The Keys of Canterbury," "The Anchor's Weigh'd," "Sally in Our Alley," "Songs My Mother Sang," and "Mary Had a Little Lamb." A strong and uniformly excellent programme is completed by the Apollo Trio, in a very acceptable "Bronze Mythological Act."

THE ALHAMBRA.

That charming comedienne, Miss Dainty Doris, is one of the popular items at the Alhambra this week. Her bright and vivacious personality is given ample scope in several lilted numbers, and she proves herself a dainty dancer into the bargain. By the way, Miss Doris is now assisted by Mr. Ronald Stafford at the piano.

Something neat in the way of cycling acts is presented by Valentine and Bell, who employ a whole series of drawing-room furniture in their show. Their daring tricks are performed with the greatest sangfroid. Mr. Herschel Heuerle, the Canadian pianist and composer, who created so big an impression at the Holborn Empire last week, is meeting with the same success here. Not only is his technique good and his "get-up" comic, but he has the happy knack of striking the popular fancy in the items he plays. Clever acrobatics and a plentiful supply of comedy are to be found in the item presented by Frank Pichel and Scobie; whilst Miss Beth Tate, the Californian

Girl, sings several winning songs, particularly one called "The American's Lament," that deals with the dry climate across the herring pond. The chorus of this is the sort audiences take up with gusto.

Mr. Claude Lester, a comedian of many parts, puts in some pretty work with his walking-stick as well as good comedy stuff. Others on the programme include the popular Duncan Sisters; Mr. Frank Fay, assisted by "The Little Lady from Dixie"; and Amac, with his three-card illusions.

HOLBORN EMPIRE.

A variety bill of ample proportions and first-rate quality is being offered by Mr. Gulliver for the delectation of his Holborn patrons this week. On Monday evening Mr. Ernie Roma opened the show, his apropos "Tushy" number going well. He was followed by Miss Hilda Glyder, whose numbers—four in all—were rendered with that arch point and incisiveness that have placed this popular artist in the front rank of vaudevillians. This was especially so in "Ma" and "By the River Banks," a deserved recall resulting. Mr. Jack Pleasants also made a welcome reappearance, a cordial reception awaiting him on the conclusion of his turn.

Crunkbark, "the fool of the family," is becoming a funnier fool than ever with the passing of the years, his quips and cranks and clever instrumentalism being keenly appreciated, and Mr. Vernon Watson, in a lifelike impersonation—act and get-up alike—of George Robey, Harry Weldon, and Wilkie Bard, was heartily acclaimed.

A pretty and ambitious act is "La Grand Revue," the characters in which are impersonated by a number of pretty young girls who can both sing and dance, their efforts being aided by particularly clever stage effects and artistic setting; and those perfect pantomimists the Hanlon Brothers, in a new version of "The Station Hotel," make excellent fun. Andy and Irving are clever trampolinists; Mr. G. H. Carlisle proved to be an excellent substitute for Miss Esta Stella, who was unfortunately unable to appear; and Mr. Ernest Krake and company, in their clever comedy act, "The Electric Tram Conductor," with Ginger in the name-part, completed the bill.

VICTORIA PALACE.

Mr. Tom E. Hughes, who is winning much applause at the Victoria Palace this week, is the possessor of a powerful voice and a striking personality. He uses these assets to good purpose, and his study of a down-at-heel dandy is extremely diverting. The "Last of a Dear Old Bean" this scene is called, and it went great on Monday night.

A number of unexpected little stunts with cards, hats and sticks, some snappy cod-impersonations, and a lot of amusing chatter, are the features of the turn presented by Mr. Chum Sheriff, the black-faced comedian. An extraordinarily versatile person is Miss Ruby Norton. Nothing seems to be outside her ken. She can sing a Puccini aria with the same facility as a rag-time ditty. And she can dance. Miss Norton, who is a newcomer, took everybody's fancy on Monday, and she had to give several encores before they let her go. Assisting her is Mr. Clarence Senner, who, in addition to accompanying, puts in a capital piece of piano-work on his own account. Miss Marie Maude, a diminutive comedienne, also did well. She has a cute style, and a couple of neat songs.

Simultaneous dancing by mere males is fairly common on our music halls, but this form of the terpsichorean art among the ladies is rarer. For this reason alone the item presented by the Dainty Dances proved very welcome. Added to this, both the ladies showed no little ability as singers, and the verdict upon them was unanimously favourable. Other items on the programme included the Two Rascals (Eddie Fields and Charles O'Donnell), in their vivacious medley of song, and Jolly Johnny Jones, the Stage-Door Johnnie.

Monday saw the introduction to London of Dolzo—a new mystery to puzzle the brains of the inhabitants of the great metropolis. Dolzo is a lower form of life than an automaton even—for it only has two dimensions—appearing as it does on the screen only. Still, Dolzo will add up sums, draw a cartoon, reel off dates, and prove itself a very font of knowledge all round. This intriguing mystery is presented by Messrs. B. Montague and A. J. Geddings. The audience chose their own questions, and a film is then shown on the screen wherein Dolzo chalks the answers on a blackboard. Needless to say, this item aroused great interest.

HACKNEY EMPIRE.

Figuring on the programme here is a very welcome turn in the person of Hope Charteris, with her sweet rendition of "Back to Provence." Arthur and Lawrence Anarto, in their new burlesque, "Paint and Politics," present a most amusing absurdity, with some quick-fire cross-talk. The stump oration, with constant interruptions, is a great stunt. The travesty close with an excellent duet on the viola and saxophone.

The Hengler Brothers, silent comedians, contribute a capital turn, and illustrate the comic possibilities of dumb show. An excellent and well thought out turn. Ernest Hastings, with his humour at the piano and his songs, "Matilda Mine" and "Only One Note" is a great favourite. The Eddys, mid-air entertainers, give a really wonderful act. Dr. Jack Rose, assisted by the music dispenser, Jimmy Steiger, is a specialist in a cure for the blues. The Three Arizonas, the original tomahawk jugglers, conclude with their well-known act.

CAMBERWELL PALACE.

A programme which will be hard to beat anywhere in South London is presented at the Chamberwell Palace, and Mr. Charles Martin, the busy, but ever courteous, manager, can safely count on "big business" all the week. The names on the bill are not all top-liners, but nearly all are at the top in cleverness and ability. Harry Ford, always sure of a warm welcome from Chamberwell patrons, performs in his own inimitable style. There is no one quite like this breezy comedian. He has a "way" with him in his song, "What Do They Make Women For" (with verses for husbands and babies), which tickled his hearers immensely. With his gaudy monochrome and time-worn dude rig-out, he also scores with an appropriate number entitled "It's Quite Immaterial to Me."

Violet Trevenyon is an extremely capable vocalist, who demands, and wins, earnest attention all the time. Charmingly attired, one of her songs, "Hello, Prosperity," has a distinct moral behind it. Her invitation to all to dispel gloom and smile was readily accepted. "Charles" is another item which will surely rival "Ma," with its lilting refrain and catchy words.

Two pretty, talented girls, in Katrina and Joan, pirouetted themselves at once into popularity. Graceful toe-dancing, a frolicsome "rag," and a Russian folk dance, correctly and rhythmically accompanied by Mr. "Dick" Crean's efficient little orchestra, combined to make this performance one of the "hit-bits" of the evening.

Effie Mann sang ever so sweetly "The World is Waiting for the Sunrise," and "Gay Butterfly," her merry, rippling notes being greatly appreciated. Rolf Slater is a really excellent original artist, who will go far, whilst other pleasing performances were those of The Enzers, Barry Burnett, and Ivan Rusee. Fred Kitchner and Marie Blanche, with their capable company, contributed one of their human and appealing little sketches, "If the Cap Fits," by Wal Pink.

THE LONDON.

One of the most enjoyable turns at this house is provided by the mercurial melody and mirth makers, Alec Daimler and Dora Eadie. They open with a neat medley of popular ditties by Alec, but his next effort is persistently interrupted by the delightful Dora, and thenceforward she takes a prominent part in the act, including a yodeling song. Alec's "Will o' the Wisp," by the oldest inhabitant, is a scream; the young squire, the vicar, and others at a local entertainment, and their syncopated orchestra, is as funny as it is noisy, to which Dora puts the finishing touch in song. Crazy Hicks and Pass, in their latest talking and dancing success, "Southend-on-Sea," score a decided winner to judge by the roars of laughter that are caused by their lively sallies of wit and the applause which greet their songs and double dance. It is a great knockabout turn. St. Juste and Higgins give an exhilarating display in song and of pianoforte skill in "Dear Little Girl," "Jimmy Johnson's Aitchon," a fine whistling effort, "The Whistling Blacksmith." The Tishy's grand-father interlude is full of fun, with its puzzles and cross-talk. "Take Me To My Old Town" is a fit prelude to the dancing burlesque finish. The Ashby Sisters, in their vocal and musical act, give a bright and varied turn. Franklyn Pyne, the diminutive novelty pianist, contributes a quaint, clever, and entertaining piece of

piano playing, full of merit. James Pringle and Edie Alma, with piano, song, and story amuse the audience, and "The Stoker" is well sung, and so is the duet "If You Get a Little Love" and "Bamborough Town." Barnes Brothers and Watson, with their comedy juggling, complete.

KILBURN EMPIRE.

The principal attraction at the Kilburn Empire this week is Wilkie Bard, whose latest successes, "The Music Doesn't Matter," with its amusing ghost attendant, and "The Boot Shop," were greeted with great applause on Monday evening.

Hilda Stewart and Co.—with Miss Stewart in the leading part of a runaway wife—and Patrick Quill, T. Taylor Vinsen and Barret Law well cast, present "The Cuckoo's Nest," that bright little comedy sketch by C. Stafford Dickens; Bert Weston, the popular comedian, is a distinct success in such numbers as "You'd Be Surprised" and "I Should Never Have More Than Two."

Marjory Fulton, who sings "Keep on Smiling," "Peggy O'Neill," and "Sunshine Bay," each with full effect, is a big draw; Franco Piper, "the Banjo King," provides telling new compositions for his set of very mobile as well as tuneful instruments; Rolf Slater, the burlesque specialist, gives his "Sparkling Eyes," his bricklayer and his yodeling numbers most cleverly; and Nick Norton, "the talkative songster," proved on Monday more than ordinarily successful with such ditties as "Oh, How I Laugh When I Think How I Used to Cry About You!"

The Oriental Trio are as successful as ever, and last but by no means of means least are seen Costa and Geo., the latter maintaining his long-standing reputation as one of the stalwarts among vaudeville's acrobatic comedians.

"SAMMY IN SOCIETY."

At Hammersmith. "Sammy in Society" is at the Hammersmith Palace this week. "Sammy" is "reel Lancashire," and is played by that clever Lancashire character comedian, Arthur White, who also wrote this "book." The production is under the aegis of Mr. Ernest Dottridge.

The opening scene is in Butterworth and Openshaw's office. They are outside brokers with a bank balance "at zero." Mr. A. B. Parker, an American client, comes to them, from whom they buy stock. They manage to pay him with an unsigned cheque, which has to be signed by both members of the firm. He brings it back, but the partners decide never to be both in together. The fun of catching them runs through the five scenes. Peter Openshaw is played to the life by T. E. Conover, and Arthur White is excellent as Sammy. Teddy Francis is very good as the American, and quite free from the faults of many stage representations of our friends from U.S.A.

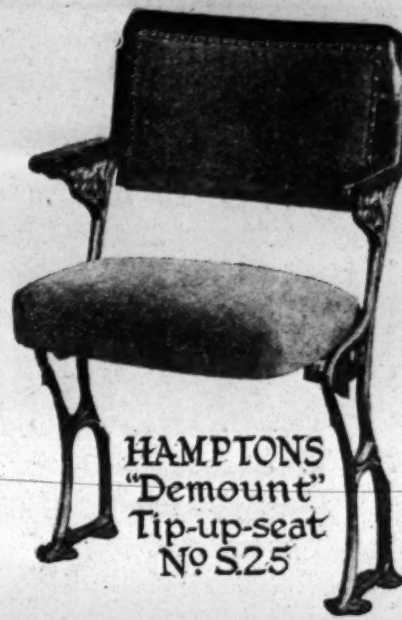
There are some jolly vocal numbers. "How the World was Made," sung by Miss Gertrude Kaye, is particularly good. J. Dalglish and Miss Kaye have a good duet, "A Nest in Arcady," in which their excellent voices stood out to advantage. There is a "Hunting" chorus in Scene 3, well rendered by a well-balanced chorus. The costumes are excellent, and the dancers reflect great credit on Miss Peggy Dalton. The music is by Ernest Longstaffe, and the scenery by H. O. Richardson.

ALL PROPRIETORS OF THEATRES

can save themselves much expense by using Hamptons'

"DEMOUNT" TIP-UP SEAT.

Although the "Demount" costs no more than an ordinary fixed seat, it can be taken out and replaced in a few seconds, thus ensuring a great saving of Labour, Time and Money. When in use it is absolutely firm and rigid and cannot possibly get out of order. No need to shut down the Theatre when reseating.



Any Theatre Proprietor who sees Hampton's "Demount" Seat will realise, at once, that the use of it must, necessarily, mean substantially decreased expense.

To any prospective purchaser Hamptons will be pleased to submit a sample "Demount" chair by appointment.

Ring up Gerrard 30 and ask for Contract Department.

All rights in the "Demount" tip-up Theatre Seat have been acquired by Hampton & Sons, Ltd., who are now the sole manufacturers of this seat.

HAMPTONS

Decorators-Furnishers

Pall Mall East, London, S.W.1. Tel: Gerrard 30.
Hamptons pay carriage to any railway station in Great Britain.

LONDON THEATRES OF VARIETIES, LTD.

Managing Director—MR. CHARLES GULLIVER.

THE PALLADIUM.

Twice Daily at 2.30 and 8.15. Harry Day presents the Super-Review
"ROCKETS,"
Featuring—CHARLES AUSTIN, TOOTS POUNDS, and LORNA POUNDS.
In addition—PERCY HONRI.

6.10 HOLBORN EMPIRE. 9.0

DU CALION.
MAY HENDERSON.
NAUGHTON & GOLD.
FRED. RUSSELL.
THORNTON-DODGE.
WILLIE ROLLS.
HARRY HERBERT.
TINA PAYROLA.
WARDELL TRIO.

6.45 KILBURN EMPIRE. 9.10

KHARUM.
JACK PLEASANTS.
VERNON WATSON.
S. W. WYNDHAM.
TORINO.
CORNALLA & EDDIE.
WINFRED WARD.
PEARL & LINA MITCHELL.
LAURENCE HOWARD.
AUDREY KNIGHT.

6.15 LEWISHAM HIPPO. 8.40

Messrs. EDWARDS & HEATHFIELD
Present
"JOY BELLS,"
The Successful Revue from
The London Hippodrome.
ERNEST HASTINGS.
JANE CROFT.
BEN ALBERT.

6.30 CAMBERWELL PL. 9.0

WILKIE BARD.
DAISY DORMER.
ESTA STELLA.
THE TERRY TWINS.
BERT WESTON.
DOLLY ELSWORTHY.
GEORGE D'ALBERT.
LE TRICOLEUR TRIO.
ANDERSON & NASH.

6.30 GRAND, Clapham J. 9.0

THE LONDON PRODUCTIONS
Present
"THE LADS OF THE VILLAGE,"

6.30 HAMMERSMITH PL. 9.0

THE BROADWAY BAND.
GEORGE PICKETT & CO.
NOMA DIXIE.
ARTHUR FERRISS.
HARRY BEDFORD.
THE TEN TAZZERWOULLTHS.
WART & PEP.
HAL WRIGHT.
THE WESTBROOKS.

6.15 ILFORD HIPPO. 8.30

THE VERSATILE THREE.
T. E. DUNVILLE.
WILSON HALLETT.
SAMMY SHIELDS.
DAINTY DORIS.
VIOLET TREVENYON.
ERNEST KRAKE & CO.
KATRINA & JOAN.
THE HUNTINGS.

6.30 SHOREDITCH OLY. 9.0

ERNEST DOTTRIDGE Presents The
Musical Comedy Absurdity—
"SAMMY IN SOCIETY."

6.30 ISLINGTON EMPIRE. 9.0

BERT RAY Presents
The Comedy Revue,
"FRIVOLITIES."
QUEENIE LEIGHTON.
BARRY BURNETT.
FRANK H. FOX.

6.30 POPLAR HIPPO. 9.0

MARIE KENDALL.
DUSTY RHODES.
VERA WOOTTON.
SANDY POWELL.
SINGLARS & DALVA.
JEAN ANDREWS.
SMARTER BROS.
WOOLMER YOUNG.
THE BELLS.

6.30 WOOLWICH HIP. 8.45

DAISY DORMER.
A. C. ASTOR.
TOM CLARE.
HARRY FORD.
GEORGE D'ALBERT.
HENRY & EDGAR MARTELL.
MARJORIE FULTON.
ROELGIN'S PARROTS.

6.30 PUTNEY HIPPO. 9.0

MADAME KARINA, the Famous Danish
Dancer, in Ballet Souffle—
"FISHER FOLK."

HILDA GLYDER.
VERNON WATSON.
PEGGY & LENA CHISHOLM.
TOM E. HUGHES.
BARRETT & CLARK.
HARRY TAYLOR.
HELEN & ART.
DIRK & ANTON.

6.30 WILLESDEN HIP. 8.45

FRANK ELLISTON & CO.
HILDA GLYDER.
NAUGHTON & GOLD.
DAISY TAYLOR.
HARRY CHAMPION.
THE TWO ASGOTS.
HERBERT LEE.
PILG & ALF.
ZENORA.

6.15 CROYDON EMPIRE. 8.30

ALBERT WHELAN.
GRAHAM & GULLEN.
DAVID POOLE.
DAISY JAMES.
THE MUSICAL NAVVIES.
BERT WESTON.
ROBIE LLOYD.
ERNEST ROMA.

6.30 COLLINS'S. 9.0

OSWALD GRAY Presents
The Sensational Drama,
"THE NORMAN AND HIS WIVES."

OLOF Cream

NO WATER OR SOAP REQUIRED
INVALUABLE FOR MOTORISTS, CYCLISTS & ENGINEERS



Engine troubles and tyre troubles usually occur miles away from a "wash and brush up" place. Carry OLOF CREAM with you and you are independent of soap and water. Just enough Olof to cover the thumbnail, rubbed well into the hands, will extract all grease and dirt from the skin. Wipe off with a rag, and your hands will be clean, soft and supple. Olof acts as a balm to cure cuts and abrasions. It contains no grit, requires no water or soap, and is as beneficial to the skin as any specially prepared cream.

Olof Cream is supplied in 9d., 1/-, and 1/6 tins by Garages, Hardware Stores, Chemists, Cycle Shops, etc.

"A delightful hand-washing cream is Olof. It dissolves grease and dirt quite magically, and as no soap or water is required, it is extremely useful when motor touring and for road work. Olof, in fact, can be used without the slightest bother anywhere and at any time. Besides making the hands beautifully clean, this creamy cleanser is antiseptic and heals cuts and abrasions besides soothing the skin."—THE ERA.

COUPON

Sample tin can be obtained by cutting out this coupon, attaching to same your name and address with 2d. in stamps to John Knight, Ltd., Royal Primrose Soap Works, Silvertown, E.—The Era.

THE PASSING OF MARIE LLOYD.

GREAT PUBLIC TRIBUTE.

Marie Lloyd, "Queen of Comedy," had an almost royal progress to her last resting place at Fortune Green Cemetery, Hampstead, last Thursday. Thousands lined the route from her home at Golders Green to the graveside. So dense were the crowds that mounted police had to be employed to keep the way clear, and so many crowded into the cemetery grounds that the gates had to be closed an hour before the interment took place.

It is questionable if a more spontaneous and sincere display of public grief has ever been seen in London. That Marie was beloved by everybody, rich and poor, daisies and galleys, was plainly visible from the wave of emotion that ran through the huge and mixed crowd as the cortege passed. Moist eyes were the rule rather than the exception, and she, whose life's mission was to make people smile, took her "last curtain" amid the tears of her public.

The funeral procession was led by six large motor cars, heaped high with floral tributes from leaders of the profession, boxers, jockeys, costermongers, taximen, stage hands, and dressers. The last tributes of Miss Lloyd's friends of all social spheres.

Many famous names figured on the wreaths and many unknown. Among those inscribed with a famous name was one from Ellen Terry, bearing the words "In memory of a great artist. She has given lightness of heart to many a heart bowed down." To a real white woman from her oldest friend, was the inscription on Miss Kate Carnoy's last tribute—a wreath in the form of a broken pedestal. Daisy Dormer's wreath was inscribed "In loving memory of my loving friend of long ago." A floral tribute from Charlie Mayne bore the words "To the most wonderful woman of our time." Mr. Joe Mott—her nephew—and Mrs. Mott, gave a wreath in which the closing bars of her last song, "One of the Ruins that Cromwell Knocked About a Bit," were worked out in violets on a white background. A floral horseshoe, with whip, cap, and spurs, and inscribed "From Her Jockey Pals," bore the names of S. Donoghue, H. Jones, Bill Griggs, R. and H. Stokes, G. Archibald, F. Bullock, B. Carslake, F. Fox, A. Whalley, H. Jelliss, and "Daddy" Spear.

Three beautiful wreaths, completely covered the coffin. One of purple orchids bore the inscription "In loving memory of the best friend of all, 'Mother'—Your heartbroken daughter." Another, the last tribute of her husband, Bernard Dillon—a cross of arm lilies and white chrysanthemums—was inscribed "To my dear wife, from Bert." The third bore the words "To our darling, from your heartbroken mother and father."

Other members of the family who sent wreaths were: Grace Wood (heart); Daisy Wood (heart); Rosie Wood (heart); Annie Wood (heart); Maudie Wood (heart); Bella Wood (heart); Mr. and Mrs. Sidney Wood (chaplet broken); Alice McNaughton (directoire stick); Alice and Daisy Hyams (chaplet); Tommie McNaughton (cushion); Con and Dorothy Munro (cross); Marie, Dickie, and Mott (hearts); Joan Duller (Victorian jacket); Mr. and Mrs. G. Duller (chaplet); Lily Lena (armchair); Tom McNaughton (cross); Herbert McNaughton (wreath); Billy Poluski (pillow); Whip Wheatley (wreath); Alice Regan (columb); Marie, Alice and Daisy Regan (wreath); Uncle Bill Wood (wreath); Mr. and Mrs. G. Williams (chaplet); Alice Walker (wreath); Jimmy Archer (wreath); and Mr. and Mrs. A. Walker (wreath).

Amongst the many other wreaths were tributes from Sir Oswald Stoll, Mr. Charles Gulliver, Sir Walter and Lady de Frece, Lady Brickwood, Dan Rolat, Jefferson Arthur Peake, Walter and Dolly Bentley, Mr. and Mrs. Frank Curzon, Miss Hetty King, Misses Lorna and Toots Pounds, Little Tich, Mr. Albert Whelan, Mr. Arthur Prince, Mr. George Mozart, Mr. Harry Weldon, Mr. Charles Austin, Miss Gerrie Gitana, Miss Violet Lorraine, Mr. Lew

Lake, the Brothers Egbert, Miss Sara Allgood, Miss Connie Ediss, Miss Julia Neilson, Mr. Fred Terry, Miss Marie Loftus, Nellie Wallace, Major Arnold Wilson, the National Sporting Club, the Eccentric Club, the Ladies' Theatrical Guild, the Variety Artists' Federation, the stage staffs of the Palladium, the Kiburn Empire, the Metropolitan, and the Hammermith Palace, the chairman and directors of Drury Lane Theatre, Edmonton Empire, Camberwell Palace, Stratford Empire, Mr. Harry Randall, Mr. and Mrs. Eddison, Mr. and Mrs. G. S. Melvin, Jack Rose, Syd Goodman, Douglas and Ethel Ascut, Jack and Evelyn, George Jackley, Les Bastins, L. Dalrymple, Newcastle Empire, Dresser (The Bedford), Bert Nelson, Mr. and Mrs. L. Barnett, Miss Florrie Ferde, Daisy James and Fery, "Snowy" Williams, Albert Lettine, Miss Marie Dainton, Stephen Donoghue, Mrs. V. Corbett, her page boy, George Masler, Mr. and Mrs. L. Sam Isaacs and family, A. Greator, Mr. C. Grubel, Will and Nelly Poluski, Bert and Cis Lines, Mr. and Mrs. Bennett Scott, Mr. and Mrs. Phil Samuels, Mr. and Mrs. Carson, Will Fyfe, Duncan and Godfrey, Mr. and Mrs. Wheatley's cook, Mr. H. S. Morgan, Alice Clifton, Mrs. Gore, Mrs. Bailey, Spinx Walkington, "The Friends at Brinsworth," Taylor, Mrs. G. Sheeky, Mr. and Mrs. W. Wyndham, Walker's Juveniles, Marie Collins, Mr. and Mrs. Harry Ford, Mrs. Reed and Mr. Ken, Anna Dorothy, Joe Cohen, Lillian Dorothy, Chas. Scala, Betty Barclay and George Glover, Jim and Peg Rickaby, Cecilia Loftus, E. Foot-Gore, Royal Oak Hotel Staff and Neighbours, Staff (Islington Empire), Monty and Babs New York, George and Alice Gannon, Flower Sellers (Swiss Cottage Station), Joy Dais, Ted Broadribb, Knickerbocker Club, George Hyman, Mrs. E. Bell, Mary Hyman, Mr. and Mrs. Fred Karno, Bessie Linton, Duller, Mr. and Mrs. G. Barnett, Beattie and John Hyams, Betty and Rafe Conney, C. Harris and S. Pashling, Dick and Jim Smith, Gus and Joe Ellen, Willie Beattie, and Ouida Edstein, Dr. and Mrs. Henry Hind, H. N. Drank, and Jen Latona, Mr. and Mrs. Billy Wells, Mr. and Mrs. Jack Pleasant, Albert and Beatrice Smith, Mr. and Mrs. Dutch Daly, Mr. and Mrs. Ryland and family, Mr. and Mrs. P. Condon, Junr., Dolly and Rose Conney, Mrs. J. Wyndham Withers, V. A. F. Fred Herbert, Mr. and Mrs. Scotch Kelly, Mr. and Mrs. Fred Kitchen, Joe Elvin, Lily (dresser), Lewisham, Hippodrome, Nellie and Alice Price, Costers' Union, Farringdon-road, Tom and Maud Stuart, Stella and Sam Mayo, Alice Earle, Irene Jack and Harry Mayo, A. New City, Harry Bedford and mother, Manager and Staff Poplar Hippodrome, Miss Weberley, The Eccentric Club, "Ernie," Edith Bracebridge, Mr. and Mrs. Elliott (Lucy Clarke), Holborn Stage Staff, Red Child's Hill, Frank and Aggie Bullock, Frank Van Hoven, "The Stage," Harry and Mary Brooks, Mrs. Egerton (Liverpool), Mr. and Mrs. H. Sheldon, Mr. and Mrs. E. Grey, Foster Martner, Stage Staff (Palladium), Horace Sheldon (Front of House Staff, Palladium), Uncle Bill, Mr. and Mrs. G. H. Richardson, Alice Hall, Minnie Hall, Mrs. Conney, Mrs. Darrett, Mr. and Mrs. Pearce, Mr. and Mrs. Avis, George Warwick, Mr. and Mrs. Lavis, Dresser (Hackney Empire), Cubitt Cooke, Mrs. Schofield, Bert Conney, Mrs. Darnell, N. Stephen, Lily Iris, Winnie Stephen, Leslie and Patricia, Miss Price, Miss Zetta Mor, Nellie and Ben Hill, Golders Green Hippodrome, Mrs. Giddy, Sara and Alf, Boro Theatre Stratford, The Empire Nottingham, Mr. and Mrs. Claude Gardner, Daisy and Violet, Hing and Eva, Stoll Offices, Willesden Hippodrome, Artists Willesden Hippodrome, Joe Barnett, Junr., Mr. and Mrs. Lewis, May Moore Dupree, Stage Staff, Kiburn, Staff Lewisham Hippodrome, East Ham Palace, W. J. Fry, Costermongers and Tradesmen's Protection Society Shoreditch, Staff Hamersmith Palace, Mrs. Hamilton, "The Era," Dr. Ormish, Albert Poter, Pal at Derby, Ada Fawn, Mrs. Walter Griggs, J. Moonie and Julie, Mr. and Mrs. Milley Hall, Jennie Benson, Arthur Bloom, Vesta Victoria, Mrs. Butler, Penge Empire, Edmonton Empire, Austin Rudd, Stratford Empire, Kid Lewis, Nellie Lunelle, Mr. and Mrs. Tennyson, Grand Clapham, Maudie Scott, Mr. and Mrs. Fred Russell, Marie Benson, Ted and Rose Hanley, Mr. and Mrs. Wilkie Bard, Ethel Clinton, S. J. Coulson, Mr. and Mrs. W. A. Harris and daughter, Hartley and Mrs. Jenkins.

Many old friends called at Miss Lloyd's home in Woodstock Avenue, Golders Green, to take a last farewell before the funeral procession set out on its journey to Fortune Green. As stated above, the procession was headed by the four cars laden with floral tributes. Then came the hearse. Behind the hearse came the chief mourners, Mr. Bernard Dillon (husband), Miss Mary Courtney (daughter), Mr. and Mrs. Wood (father and mother), Mr. John and Mrs. Sidney Wood (brothers), Misses Alice, Gracie, Bella, Rose, Daisy, Annie, and Maudie Wood (sisters), Lily Lena (cousin), Mrs. John Wood (sister-in-law), Miss Alice McNaughton, Miss Bessie Hyams, Mrs. Mott, Miss Daisy and Miss Alice (niece), Mrs. and Mrs. Sidney Wood (sister-in-law), Mrs. and Mrs. Poluski, and Mr. George Hyams (brothers-in-law).

Scores of other artists followed behind the chief mourners. They included Miss Hilma Glyde, Miss Marie Kendall, Miss Ida Barr, Miss Charlie Mayne, Miss Anita Elson, Mr. Harry Tate, Mr. Albert Whelan, Mr. Fred Kitchen, Mr. Wilson Hallett, Miss Jenny Benson, Miss Kate Carnoy, Miss Jocelyne Lawrence, Miss Rose Hamilton, Mr. Joe Elvin, Horace Sheldon, and Mr. Dan Sullivan. The managerial side was represented by Mr. Frank Allen and Mr. Ernest Lepert.

The Variety Artists' Benevolent Fund and Institution sent a deputation which consisted of Messrs. J. W. Cragg (hon. trustee), Bruce Green (hon. treasurer), Chas. Kaspar, Harry Marlow (gen. secretary and organiser), and C. Douglas Stuart (asst. secretary).

Mr. E. S. Dunkley, the Northampton representative of the M.H.A.R.A., with his wife, both personal friends of the late Marie Lloyd, also attended.

The hearse was also followed by Marie's own car—the car which had carried her to many of her triumphs—now empty save for the chauffeur, who had driven it for many years.

A solemn hush fell over the waiting crowd as the procession passed. The buzz of voices stopped as if by magic as soon as the first car of floral tributes came in sight. The cortege wended its melancholy way to St. Luke's Church, Hampstead, where the funeral service was held. The church was packed. The service opened with the hymn "Onward Christian Soldiers." Then the fresh young voices of the choir boys were heard singing a psalm. The Rev. Daniel Bartlett conducted the service, which closed with the singing of "Peace, Perfect Peace." Then the journey to the cemetery was continued.

The sun shone bright and warm as the cortege passed through the cemetery gates. It seemed almost as though it had emerged from its autumn reticence to pay a last glowing tribute to one who had brought sunshine into the lives of so many careworn and toiling mortals. The grave side ceremony was soon over. The chief mourners took their last look at the coffin, which bore the inscription:—

MARIE LLOYD
(Matilda Alice Victoria Dillon).
Fell asleep 7th Oct., 1922.
Aged 52 years.

Then it was the turn of the general public. They passed by the open grave in their hundreds, showering bunches of flowers on the coffin of one whose gift of humour had often made them forget, for a brief spell, that there were such things as sadness, and suffering, and death, in the world.

On Sunday last over 120,000 people visited the Hampstead Cemetery, and up to Tuesday afternoon there was still long queues waiting to see the grave. Flowers were taken by one out of every four. The funeral arrangements were carried out by Joe Mott.

Wigmore Hall Recital.

Those celebrated vocalists, Leonie Zifado and Ashmore Burch, will give a recital at the Wigmore Hall on Thursday evening, Nov. 2. Anthony Bernard will be at the piano.

THE SOUTH LONDON.

After an interval of sixteen years Dr. Walford Bodie made his reappearance at this house on Monday last. By sheer personality he makes good; perhaps he hypnotises his audience as well as his committee. Certainly they seemed to be vastly impressed by his electrical experiments, and laughed immoderately at his hypnotism "stunts." His wanderings into the realms of ventriloquism were very short, which was a pity; still, he kept the audience highly interested and amused for 45 minutes.

Miss Lily Morris, the popular comedienne, is a fortunate lady to have secured the two numbers she introduced; both of them are exceedingly funny, and Miss Morris made the most of them. So great was the applause at the close of her turn that she was compelled to make a little speech of thanks. The Titos Brothers were billed as appearing in a daring novelty, which was not forthcoming. What we did have, however, was a wonderful exhibition of eccentric simultaneous dancing which gained, deservedly, loud applause. A delightful turn was that presented by Miss Vera Kitchen, a niece of the famous Fred. Her two songs, "Wherever the Girls Are You'll Find a Jack Tar," and "I'd Love to Wake Up in My Mammy's Arms," were splendidly rendered and her final dance neatly executed.

Bert Hughes, with his company of basketball cyclists, aroused one's sporting interests, and the Charlbert Brothers gave a whirlwind display in gymnastics. Miss Irene May, a delightful soprano, did excellently and pleased immensely with a most effective rendering of the "My Hero" song from "The Chocolate Soldier."

PUTNEY HIPPODROME.

What an object-lesson Daisy Dormer always is in the art of getting the utmost possible out of a song. "An artist to her finger-tips" is, indeed, a true description. She never offers the public anything but her very best. At the Putney Hippodrome this week she is singing "Granny" and "You'll Hear Me Calling You," and giving a wonderful imitation of the Duncan Sisters. And there is throughout that intensity and finish about her work that one has always noticed, and that never fails to compel admiration. This week, of course, is no exception, and she obtains her usual enthusiastic reception.

A very old favourite is T. E. Dunville, whose current numbers are "The Light-house Keeper" and "The Beauty Competition," both delivered in the well-known staccato manner that someone once described as "a three-cornered jerk." An unusually pleasing turn is that contributed by Mart and Pop, a couple of manly, good-looking young fellows who, having strolled on to the stage in ordinary dark lounge suits, just doff their jackets, and proceed to entertain with an exceptionally fine display of balancing and tumbling. It is an unpretentious act which succeeds by reason of its sheer merit. Kiddy Kennedy is a dainty little comedienne with an ingratiating manner, whose songs include "Is Anybody In?" "On Saturday Night," and "Sweethearts."

Those duplicate comedians, the Terry Twins, are as amusing as ever. Their act includes cross-talk, singing and dancing, and their famous boxing match, the latter seeming to grow more and more funny each time one sees it.

Certainly one of the cleverest ventriloquists of the present time is A. C. Astor, who handles excellent material in a most artistic manner. His "dictionary" gag is one of the brightest we have heard for a long time. Woolmer Young is an amusing light comedian who makes a particular success with his impersonation of an incubated gentleman reciting "Casablanca," and "Ara and Zetta, one a 'tramp,' the other a beautiful girl, present a very fine trick-cycling act. The programme is completed by Roelgin's Parrots, a large collection of exceedingly cleverly trained birds.

"1922."

At Golders Green. Second edition of Mr. Fred Karno's revue. Written and Produced by Harry Grattan. Presented at Golders Green Hippodrome, on Monday, Oct. 16. Mr. Fred Karno's revue, "1922," blossomed out into a second edition at Golders Green on Monday. Many of the features that went to make the first edition such a success have been wisely retained, including the "Motor Mascots" scene, and the very funny comedy skit, "Classes and Masses." Among the new scenes is a very picturesque one, "Caravan."

In a production of this kind, it is the comedy that counts, and Mr. Fred Karno is very fortunate in securing that excellent comedian, Mr. George Carney, to play the principal rôle. Mr. Carney is very funny throughout, but particularly so in the "Terminus and Lift" scenes, and scores heavily in his "Colonel Goldfret" number. That excellent light comedian, Mr. Alec Regan, is as big a success in the second edition as he was in the first. He scores an artistic triumph in the new "Caravan" scene, and his rendering of "Don't Leave Me, Mammy," was well done. Miss Elsie Carlisle has some good numbers. Miss Beatrice Allen makes a big hit with her "After the Ball" song, and acts cleverly in several of the other scenes, notably in the "Classes and Masses" and "Lift" scenes.

Mr. Adrian D. Ross in a variety of rôles does well, and others deserving of special mention are the Messrs. Harry Fresham, Bob Leonard, Leonard Battle, Rex Rashley, and Leslie Crowther, and the Misses Gladys Horridge, Winnie Regan, Lillian Trevor, Violet Henderson, and Winnie Goodwin. A good-looking chorus who work with intelligence and charm throughout add to the general success.

Music at Hayes.

Brother Raymond, one of the community of Spanish friars who settled in Hayes, Middlesex, some six years ago, built a chapel single-handed. A feast of song, the like of which the Hayes villagers seldom get without coming to London for it, marked the opening of the chapel. In other words, there was a concert, with such a name as that of Miss Evelyn D'Arven, a pupil of Sir Henry Wood, on the programme. Miss D'Arven, who is being prepared for grand opera, has a splendid voice and a tall, handsome, commanding presence. Much should be heard of her in the future. She sang "One Fine Morning" (Puccini) and "How Sleeps the Crimson Petal" (Puccini) in splendid style. Mr. Thoraborough Greenhalge, a capital vocalist, and Senior Celso Diaz (violinist) also contributed to the programme.

PRESENTATION TO HARRY MILNE, J.P., AT GLASGOW.

The closing down of Hengler's Circus has caused this popular general manager to seek fresh fields and pastures new, and he has been appointed by Sir Oswald Stoll manager of the Chiswick Empire.

Considering what a success Mr. Milne had been during his 16 years as general manager at Hengler's, also the variety and extent of the war matinees he organised during the years 1914-1918, and the heroic efforts he made during his presidentialship of the Scottish Musical Artists' Benevolent Association, culminating in the inauguration of a special fund known as the W. P. Frame Memorial Fund, to assist all necessitous cases in any way connected with the profession, it was felt incumbent upon them by Mr. Milne's many friends in Glasgow to signalise his departure by a presentation. This took place on Friday in the Theatre Royal, when a wallet containing £200 was handed to Mr. Milne by Mr. Walter Freer, J.P., late curator and manager of all the Glasgow Corporation halls. Mr. Freer ably voiced the appreciation of friends and subscribers, in regard to the sterling qualities of Mr. Milne, both in public and private, and in thanking the subscribers to the testimonial, mentioned the able efforts of Mr. Fred Collins and Mr. Harry Ashton (manager of the Theatre Royal) in carrying through the affair so successfully. Mr. Milne suitably and feelingly replied.

An L.B.S. Evening.

A delightful entertainment was provided for the members of the L.B.S. Social Club by Mr. Stanley Matthews and Miss Nancy Cramer at the King's Hall, Commercial-road, E., last Sunday. The Mayor of Stepney (Alderman Tobin, J.P.) presided, and the gathering greatly enjoyed the bill of fare provided. Baby Neaster opened with "Ma" and "Tuck Me to Sleep," and proved quite a clever little comedienne. Then Maudie Halls sang the "Slave Song" and "Love's a Merchant," and this young soprano was compelled to accede to an encore. Charles Harris kept the audience in a happy mood with his drolleries. Harry Glaser, with a couple of pianoforte selections of his own composition, gained unstinted applause. Jessica Matthews rendered "Granny" and "Peggy O'Neil," finishing with some excellent ice-dancing. Fay Julian supplied "Dapper Dan," and Miss Stella Raibin, soprano, wound up a pleasant evening's entertainment.

THE SENSATION OF THE AGE

A
£2,000
PRODUCTION.

A Super Magical Electrical
REVUE
entitled

THRILLS

5 VOLTS.

By DR. WALFORD BODIE and MR. CHARLES BALDWIN.

GORGEOUS DRESSES,
BEAUTIFUL SCENERY,
TROUPES OF DANCERS,
ACROBATIC DANCERS,
GRAND CHORUS,
PRINCIPAL DANSEUSE,
GREAT COMEDIANS, &c., &c.

26 ARTISTS 26

Will undoubtedly be the biggest draw in the country.

Dr. WALFORD BODIE will take a leading part himself in the Revue.

WILL BE PRODUCED
EARLY IN JANUARY.

Bookings and pencillings include all the London Syndicate Halls, Moss Empires, &c., &c.

Only First-Class Theatres or Halls Entertained.

FIRST VACANT DATE:
FEB. 5th, 1923.

Managers write in at once for this Great Money Maker.

All letters to—
DR. WALFORD BODIE.
This Week—South London Music Hall.
Next Week—Moss Empire, New Cross.
or De Frece's Agency.

TROCADERO

THEATRE SUPPERS

Served each evening from 10.30 p.m.
SUPPER & DANCE.

Each Evening, M. & BLANCHE TOMLIN:

GALA NIGHTS—

TUESDAY, OCT. 17, "POLO" NIGHT.

THURSDAY, OCT. 19, "SNAIL SNARE."

Dancing until 2 a.m.

'Phone GERRARD 1331 to book Tables.

This evening during Dinner in the Restaurant—

Marion Browne David Brazell

George Ellis

During Afternoon Tea commencing Monday—

Robert Pitt at Langton Marks

During Tea & at the Dance Supper—

Paul Specht presents The Trocaraggers

J. LYONS & CO., Ltd., Proprietors.

'Phone : GERRARD 1301.

ODDENINO'S IMPERIAL RESTAURANT.

60 & 62, Regent Street, W. 1.

LUNCHEONS AND DINNERS, and SUPPER DANCES Every Evening.

DANCE GALAS on Wednesday and Friday, and Special Programme Concert every SUNDAY.

Magnificent New Dance Floor, Best Music, and Finest Cooking.

The IMPERIAL BRASSERIE,

56, REGENT STREET, W.1.

Open for Suppers. Original Pilsen Lager Beer

Telegrams : "Oddenino, Piccy, London."

Telephones : GERRARD 7032 & 3082.

CAFÉ MARGUERITE

171, Oxford Street, W.1.

'Phone : GERRARD 2375.

Open ON SUNDAYS.

DÉJEUNER et DINER.

LONGEVITY.—Choose the food that feeds, not that which kills.

THE OXFORD

(CO-OTTO'S HOTEL & RESTAURANT).

75-77, Edgware Road, Marble Arch, W.2.

PREMIER HOTEL—Well-appointed Rooms and Suits.

FIRST GRADE FOOD. HIGH GRADE SERVICE FULLY LICENSED.

Choice Cellar of Best Wine Imported by the Proprietors.

ENLARGED AND NEWLY DECORATED.

Princess Room—Just opened—Entrance in Cambridge Street, W.2.

LUNCHEON at 3/-, DINNER at 5/6, or a la Carte.

Salo ns for Large and Small Parties. DINNER on First Floor at 8/-.

LUNCH at 2/6. DINNER at 4/6, served in Main Restaurant.

AFTERNOON TEAS. Tel.: Paddington 2555.

Boulogne Restaurant,

27, GERRARD ST., PICCADILLY, W.1.

Now under the personal supervision of

Messrs. A. SPIRITI & G. MAGGI

(FROM PINOLE'S).

Pre-War Prices — Pro-War Wines.

To-night—7-course Dinner, INCLUDING 1-Bottle of Red or White Burgundy, 5/- per Head.

TABLES BOOKED IN ADVANCE. Regent 1186.

IN ADDITION

TO THE

2/-, 3/-, & 4/6 Luncheons, and 4/- and 6/6 Dinners,

— THE —

RENDEZVOUS RESTAURANT,

44 & 45, DEAN STREET, SOHO, W. 1.,

Serve an Attractive SUPPER

(Much Favoured by the Artistic World)

at 3/6.

"If you like a good cigar, Not too mild or full, Try the happy medium 'FLOR DE DINDIGUL.'"

Delightful flavour. "Sweet as a Hazel nut," Finest value obtainable.

5d. each. 20/- per box of 50; of all dealers, or Bewlay, 49, Strand, London.

GRACE IVELL

AND

VIVIAN WORTH

Score Enormous Sensation with

SMILING ALL THE WHILE

(SONG FOX-TROT), AND

MOON MAN

(LULLABY FOX-TROT SONG).

Two Great Comedy Chorus Songs,

BROADCASTING.

WELL, I AM SURPRISED!

A limited number of permissions will be granted for the Music Halls for the above, and also for the Summer Success of the year,

I'M GETTING BETTER

EV'RY DAY

(COMEDY CHORUS SONG).

FREE FOR PUBLIC PERFORMANCE

CECIL LENNOX & CO.,

134, Charing Cross Road, London, W.C.

A WORD IN SEASON!!!!
Don't delay! Order RIGHT NOW!!!!
Xmas Calendars for Postage Abroad.

DOBSON STUDIOS, LTD.,
132, Bold Street, LIVERPOOL.

NEXT WEEK'S CALLS.

MONDAY, OCTOBER 23, 1922.

The Editor relies upon the good faith of managers and others, and cannot accept responsibility with regard to any inaccuracies or changes which may be made in the calls.

BILL MATTER FOR NOVEMBER 13 NOW DUE.

ALBANY WARD THEATRES, LTD.

NOTE.—Rehearsal at all theatres at 1 p.m.

BARNSTAPLE THEATRE ROYAL.—“By All Means, Darling,” October 26, 27, and 28.

OURENCE PICTURE HOUSE.—“Odds and Ends” Concert Party.

DORCHESTER PALACE.—“The Orange Club” Concert Party, October 26, 27, and 28.

GUERNSEY ST. JULIAN'S.—“The Broken Melody.”

JERSEY ALHAMBRA.—Hart and Carol, Norton Wall.

JERSEY OPERA HOUSE.—Ernest E. Norris Repertory Company, “The Walls of Jericho.”

SALISBURY PALACE.—J. Bannister Howard presents “The Belle of New York.”

STROUD PALACE.—Moran and Meacham, Bobbie Thornton.

TROWBRIDGE PALACE.—Miss Peggy Williams, October 23, 24, and 25.

WARMINGHAM PALACE.—“The Orange Club” Concert Party, October 23, 24, and 25.

WYOMOUTH JUBILEE HALL.—P. T. Selbit presents “Sawing Through a Woman,” and variety programme.

YEOVIL PALACE.—By All Means, Darling, October 24, and 25. Miss Peggy Williams, October 26, 27, and 28.

RAYMOND London Shortly.

London Shortly.

BOSTOCK TOUR.

BLANTYRE PICTURE HOUSE (rehearsal, 5.30).—Willie Lindsay.

HAMILTON HIPPODROME (rehearsal, 1).—Bond Powell, Esme Willard, The Uniques, Milo Trio, Derry and Sloan, Edwards Trio.

IPSWICH HIPPODROME (rehearsal, 11.30).—Herbert Barnes presents “Charlie Goes East.”

IPSWICH LYCEUM THEATRE.—“Tons of Money.”

NORWICH HIPPODROME (rehearsal, 2).—MacFord's “Mysterious Clock,” Tex McLeod, V. M. Gaston, James Hunter, La Fleur, Barnes Bros. and Watson.

NORWICH THEATRE ROYAL.—“The Midnight Wedding.”

PAISLEY R.N.K. PALACE (rehearsal, 12).—The Four G. rdons, George Clarkson.

PAISLEY THEATRE (rehearsal, 12).—Henry Lees presents “Nick Nacks.”

KENNEDY CIRCUIT.

DUDLEY OPERA HOUSE (rehearsal, 12).—Fred Astley presents “The Big Circus.”

WEST BROMWICH EMPIRE (rehearsal, 12.30).—Geo. Edwards presents “Sybil.”

WEST BROMWICH THEATRE ROYAL.—Miss Ivy Maurice Rep. Co.

LONDON SYNDICATE HALLS. (See page 23).

LONDON THEATRES OF VARIETIES, LTD. (See page 15).

RAYMOND Touring France.

MACNAGHTEN TOUR.

Rehearsal at all Halls at 12.

BLACKBURN.—Eileen and Marjorie, Van Dock, Melt and Bray, “Money for Nowt,” 2 Canadians, Jack Charman, Delvaire's Marionettes, Long and Ward.

BRADFORD.—The Okayamas, Les Nicoletos, Jack Barker, Minnie Collins, Denise and Jan, Megan Bros., Great Wieland.

BURNLEY.—Manuel and Francois, Dan Leno, Junr., Johnny Dundee, Maisie Ayling, Cowper Bros., Isa Wise, George and Butcher.

CARLISLE.—Scott Sanders, Cissie Cameron, Varney and Butt, Cecil Lyle, Musical Burglars, Romeo and Rip, Risdon and Veda.

HALIFAX.—Dippy Diers and F. Bennett, George Bolton, Videau and Kirby, Arturo Bernardi, Hilda Nelson Trio, Benson Gray, Ethel Castaldi.

HUDDERSFIELD.—Lall and Rene, Strength Bros., Dauntion Shaw Troupe, Margaret Dennis, Marie Lawton, Fayre Four, El Ray.

KEITH PROWSE & CO., LTD., FOR THE BEST BANDS, ENTERTAINERS, VOCALISTS, INSTRUMENTALISTS, FOR EVERY OCCASION. Regent 6003. Stalla, Wesdo, London. 159, NEW BOND STREET, W.1.

SWANSEA EMPIRE (rehearsal, 2).—De Bosse, Bert Elliott and Doris Brunton, Armani Brothers, Nixon Grey, Barker and Turling, Agnes Croxton, Four Serenae.

VICTORIA PALACE (rehearsal, 11.30).—Peggy O'Neill and Co., Lohse and Sterling, Warsaw and Brewster, Bellwin Bros., “Jack” and Jane Ayr, Vivian Foster, Teddy Stream, Rosie Wylie.

WEST HARTLEPOOL EMPIRE (rehearsal, 12).—“Oh, I.”

STOLL TOUR. (See page 23).

VARIETY THEATRES CONTROL-LING CO., LTD.

BOSCOMBE HIPPODROME (rehearsal, 1.30).—“Bubble and Squeak.”

BRIGHTON HIPPODROME (rehearsal, 12).—G. H. Ekott, Ernie Mayne, Willie Rouse, Herschel Healers, Norton and Simmonds, Cycling Eucrites, Violet Black and company.

LEEDS HIPPODROME (rehearsal, 12).—“The Birds.”

LIVERPOOL HIPPODROME (rehearsal, 12).—Jack Buchanan and company, Arthur Prince, Esie Gregory, Tubby Turner, Pernate Bros., Wricat and Hartley, Will Van Allen.

NEWCASTLE HIPPODROME (rehearsal, 12).—“Smoke Rings.”

PARIS ALHAMBRA THEATRE.—Period commencing, October 20, 1922.

PORTSMOUTH HIPPODROME (rehearsal, 1).—“Come On Sieve.”

SHEFFIELD HIPPODROME (rehearsal, 12).—Iris and Phyllis, Flying Julians, Scott Gibson, Debra De Sioroda, Fred Brezin, Syd Walker, Tom Frisco Cowboy Synodaters.

SOUTHAMPTON HIPPODROME (rehearsal, 12.30).—Great Carmo, Marcus, Elie Mann, The Flemings.

SOUTHEAST HIPPODROME (rehearsal, 12).—“The Min're's of 1922.”

WOLVERHAMPTON HIPPODROME (rehearsal, 12).—“Kick Off.”

RAYMOND Continental Tour.

MISCELLANEOUS.

ALDERSHOT HIPPODROME (rehearsal, 1).—Mr. W. G. Powell presents “All Put.”

ALDERSHOT ALFRED BERT'S MILITARY HALLS (rehearsal, 12. Stanhope Theatre).—The Three Gaertner Girls, Sisters Elaine, Corrie and Foote, Herbert Rose, Bert Ford, Dixie Kid, Al Jont, Dorothy Vetch, “Sudder,” and pictures.

LUTON HIPPODROME (rehearsal, 12).—Hart and O'Brien, Bobbie and Beatie, Pringle and Alma, Terry Wilson, Graham Bros., Murlayne.

BARRY DOCK PALACE.—Alexander's Opera Singers.

BATH PALACE THEATRE (rehearsal, 1).—“Bill the Bo'sun” (revue).

COVENTRY HIPPODROME (rehearsal, 1).—Val Langtry, Haig Bros. and Ryan, The Steppes, Jean Schwiller and Co.

DERBY GRAND THEATRE.—Armitage and Leigh Repertory.

EDINBURGH THEATRE ROYAL (rehearsal, 12).—Gibert Payne's “Wedding Bell.”

EDMONTON EMPIRE (rehearsal, 3).—Thea Productions present “Better and Better.”

EXETER HIPPODROME.—St. Just and Higgins, Marie Claire, The Olloms, Hobbs and Hooper, Hill and Dale, Mello and Nello.

GLASGOW PAVILION (rehearsal, 11).—The Scottish Players, “Cute McChayne,” Juliet and Piero, Lowdini, Victor Kelly, Harry Gunn.

KEIGHLEY HIPPODROME (rehearsal, 12).—“Buzz Along” revue.

KINGSTON EMPIRE (rehearsal, 12.45).—The Foster Productions present “League of Nations.”

LUTON PALACE THEATRE (rehearsal, 12.30).—Charles Elstree, fiery Jackson, Carlos Ames, Macdon and Marlow, “Dahida.”

NEATH PALACE.—Russell and Durbin, Mary Ann Clarke.

NORTHAMPTON NEW THEATRE (rehearsal, 12).—“Bull-Dog Drummond.”

PENGE EMPIRE (rehearsal, 12).—Mark Lester and company in “The Lucky Bear.”

POPULAR QUEEN'S THEATRE (Band Call, 4).—Revue, “Bunkered,” featuring Syd Kirby; Pathe Gazette.

READING PALACE THEATRE.—Noni Elsie Barrett, Ned Perry, Fox and Fay, Bart and Edie, Kitts and Windrum.

SHOREDITCH LONDON.—Norman Carrol, Spalding and Vanguard, Fred Hutchings, Gardner and Miller, Tossing Testros, Rene Hall, Artistic 4, Edward Williams, Trevor and Ware.

PEGGY AND LENA CHISHOLM At Shoreditch Olympia.

This delightful musical turn is being given with its customary success at this popular East-End hall this week. These fine Australian artists with violin and piano give a thoroughly refined and artistic performance, and their charming appearance adds to the attractiveness of the turn, pleasing eye and ear alike. A recital of their repertoire would give but poor idea of the immense expression, tenderness, and technique of their artistry. This is a turn which is bound to be exceedingly popular and pleasing to all tastes, and there is melody, expressiveness, as well as merit in their performance.

WANTED TO LEASE

FIRST-CLASS THEATRES

MUSIC HALLS

OR CINEMAS

IN LONDON OR PROVINCES.

LONDON PREFERRED.

Open to Deposit Good Substantial Security for Lease with Option to Purchase.

Apply:—

PRINCIPAL.

SIMPSON & MARWICK, W.S.,

18, HERIOT ROW, EDINBURGH

E. R. ROGERS & CO.,

Theatrical & Variety Agents.

ANCASTER HOUSE, CRANBOURN STREET, W.C.2

Phone: - - - Regent 4295.

Telegrams: “ERMOROG” London.

IMMEDIATE VACANCIES

FOR STAR ACTS AND PRODUCTIONS.

PALACE THEATRE, BATH.

Under The Direction of W. S. PEARCE.

Communications re dates to—

SOLE BOOKING REPRESENTATIVE

NAT DAY'S AGENCY, Albion House, 59, New Oxford Street, W.C.1.

Phone: Museum 4500 & 4301.

BILLY LEONARD

“The Last Waltz.” THE GAIETY THEATRE, W. Represented by REEVES & LAMPORT.



FRANK E. FRANKS
 The Latest in Comedy, No Vacancies
 Agent—GEO. BARCLAY.

ERNIE ROMA,
 The All Round Comedian.

This Week - - **HOLBORN EMPIRE.**

6.10 & 10 o'clock. 5 minutes only.

IN HIS NEW TISHY BURLESQUE.

Roars of Laughter. Thunderous Applause and Encores.

MR. GULLIVER HAS ALWAYS SAID

— I WAS A GREAT COMEDIAN. —

Have the Others Seen Me?

WIGMORE HALL

Léonie Ashmoor

ZIFADO AND BURCH

Vocal Recital

Thursday, November 2, at 8 o'clock

At the Piano - - **ANTHONY BERNARD**

STEINWAY GRAND PIANOFORTE

The Programme

will include compositions by:

Gluck, Caldara, Legrenzi, Schumann, Brahms, Hugo Wolf, Bizet, Lalo, Richard Strauss, Vaughan Williams, York Bowen, Josef Holbrooke, Percival Garratt, Frederick Nicholls, Anthony Bernard.

And Arias and Duets from “La Nozze di Figaro” (Mozart)

Recit. and Air from “La Roi de Lahore” (Massenet)

And Duet from “Hamlet” (Ambroise Thomas)

TICKETS (including Tax)—Reserved 12/-, 8/6 and 5/9; Admission 3/-

To be obtained at the Box Office, Wigmore Hall; usual Ticket Offices; and of

IBBS & TILLET, 19, Hanover Square, W.1.

Telephone: Mayfair 4156. Telegrams: “Organol Wesdo, London.”

SCENERY CARTAGE CONTRACTOR.

Phone 2114 Brixton. NIGHT or DAY for

MOTOR BOX VANS AND LORRIES

HARRY TOLER,

5, Lothian Road, CAMBERWELL NEW ROAD

NOTICE TO ARTISTES.

There are a few vacancies for our Front page Portrait spaces.

Details and rates—which include cost of block—may be obtained on application to

The Advertisement

Manager.

Miss Toots Pounds'

rendering of the Sensational American Song Success—

“TELL HER AT TWILIGHT”

in HARRY DAY'S Super-Revue, “ROCKETS,” presented by CHARLES GULLIVER at the LONDON PALLADIUM, is creating

A FURORE!

IMPORTANT NOTE. We have made arrangements that this Number shall be released in time for the CHRISTMAS PANTOMIMES. Other Hits are—“SINGING,” “APRIL SHOWERS,” “DEAR LOVE, MY LOVE” (Waltz Song), &c.

WRITE, CALL, OR WIRE.

CHAPPELL & CO., Ltd., 52, Maddox Street, London, W.1.

(Sole Agents: HARMS INCORPORATED, NEW YORK)

Telegrams: SYMPHONY, WESDO, LONDON.

Telephone: MAYFAIR 3940.

Photo. by permission of Rita Martin. (Copyright.)



ELLEN TERRY AT BATH.

Unveiling of Siddons Memorial.

On Tuesday Bath did homage to the stage of the past and the present by unveiling a tablet to the memory of Sarah Siddons, and by giving a complimentary luncheon to Ellen Terry. Miss Terry unveiled the mural tablet at 33, The Paragon, where Mrs. Siddons lived for several years. She was supported on the dais by the Mayor (Mr. Ernest J. White), Sir Squire Bancroft, and Mr. Frederic Harrison, the famous publicist, who (Thursday) enters on his 92nd year. There was a gathering of all the distinguished citizens, and a great concourse of the public, who gave Miss Terry a wonderful reception. They threw her kisses, which she returned, and surged around her car, having to be restrained by a cordon of police. Miss Terry was very brief. "It was in Bath," she said, "that Sarah Siddons did all that hard work without which no actress can leave such a name. Fittings on Bath, which helped to frame Sarah Siddons." (Applause.)

Replying to a vote of thanks, she said: "Thank you. A quotation is the only thing 'I' were but little happy if I could say how much." Luncheon at the Guildhall. At the Guildhall, where the luncheon in her honour took place, the Mayor proposed the toast of "Ellen Terry." He said they could say unfeignedly that they revered her as a great exponent of dramatic art, and they loved her as a sweet and beautiful type of womanhood. She was not only an artist, and an actress, but she was an inspiration. It was difficult to speak in the presence of some ladies of her age. Ah! But often the autumn roses were sweeter and more beautiful than those of June. She was a Queen of Art, and at the same time a Queen of Hearts. Like many other great and talented people, she began her career in Bath, in 1863, in a small part in the prologue of "The Spirit of the Future," and as Titania in "A Midsummer Night's Dream." Her last performance in Bath took place in October, 1904.

Miss Terry, who was given a very warm welcome on rising, said "Thank you for what has been said of me to-day. I really have no reply, only this, gross flattery is enough for me; I like it. (Laughter.) I cannot thank you enough for your very vivid picture of the ideal person that I should like to be, but I know how far short—I cannot finish the sentence, I cannot tell you how proud and happy I am to be here to-day. We will change from Miss Ellen Terry to the other lady, to take part in the tribute to the great Sarah Siddons, whose name yet lives, although nearly a century has passed since she left this world."

Presentations to Miss Terry. The Mayor then handed Miss Terry a luxuriously-bound copy, containing special woodcuts, water-colour drawings, and engravings, of "The Bath Stage," from the pen of Mr. Belville S. Penley, editor of the "Bath Herald," and a brilliant dramatic critic.

Miss White, the Mayor's daughter, also handed Miss Terry a beautiful lace shawl. Miss Terry exclaimed, "Oh, how lovely! I have said such lovely things in plays that the rest is all so foolish when I try to say thank you."

Speeches of Veteran Song-Writer and Actor. Mr. Fred E. Weatherley, the song-writer, proposed "The Drama." He said he was present at the first performance at which Ellen Terry appeared on the stage—at Bristol, as a child of eight, when she played Puck, a wistful little spirit, an imp of mischief, of love, which cast a girdle round the world. He held in his hand what none of them possessed—a picture of her at the age of 17.

Sir Squire Bancroft, replying, said they had altered the usual order of things in the proceedings. He had always understood that a woman was entitled to the last word. (Laughter.) Instead, they had given it to him. He had been to Bath twice before—once about a hundred years ago—(laughter)—and once about 20 years ago, when he gave a reading for one of the city hospitals. Recalling his regard for his old friend and comrade, Ellen Terry, he said it was his privilege in the long ago to give her the opportunity of playing her first great Shakespearean character, Portia, a glorious performance, never forgotten by those who saw it. Alas! they were but a dwindling few, and presently her name, her fame at least, would rest upon the imperfect annals of tradition. Such was the actor's fate. His work was neither carved in marble nor cut in stone. No power could destroy the music of Beethoven. Vast wealth might keep for them the canvas of Joshua Reynolds, but no sum could buy for them one single echo of the voice of the greatest English actress, Sarah Siddons. He was not a pessimist about the stage. There was much delightful drama to be seen in London to-day. The drama was undying. It was not of an age, but for all time. It was the most alluring, the most romantic art conceived for the amusement of the world. For his own part, he was proud to own that he would continue stage-struck until the curtain fell.

SILK STOCKINGS

PRICES REDUCED
1/- per pair saved

Art Silk (A.2.)	...	3/6
do. with clox. (5819)	...	4/6
Double Art Silk (D.A.)	...	4/6
Pure Silk (3519)	...	9/-

In Black, Brown, Grey &c.

SENT ON APPROVAL AGAINST CASH
Post Free

Letters only to
R. EGERTON-GREEN & CO.
(Dept. E.A.)
22, DYOTT STREET, LONDON, W.C.1

SINGERS' AND PLAYERS' GUILD.

At Dinner.

Eminent musicians attended the first annual dinner of the Guild of Singers and Players, held at the Trocadero Restaurant on Saturday. Sir Landon Ronald was the guest of the evening, and among the gathering, over which Mr. Edward Smith presided, were, Mr. Percy Scholes, Mr. Herman Klein, Mr. Joseph Ivimey, Mr. Alfred Kalish, Miss Margaret Pierrepont, Miss Dorothea Webb, and Mme. Lily Henkle, hon. secretary.

The Guild has been formed to arrange concerts by co-operative effort amongst artists. Under the rules of the Guild every concert must be arranged by not less than three artists. The membership is composed of professional musicians, paying an annual subscription of one guinea, and Associates, at an annual subscription of 10s. 6d.

Good Music Not Dull.

After warmly welcoming the guests the Chairman said the Guild came into existence two years ago because they believed that better results could be obtained among musicians by co-operation, artistic and economic, than by competition. The Guild spirit did not regard music as a commodity but as a means of giving joy. The Guild intended to endeavour to bring together artists, executives, singers, and players, who would give concerts together and share the risk and share the profit. They wanted to eradicate the idea in the minds of some people that good music was dull music. What they desired to do was to increase audiences by proving that good music was not dull, but exhilarating. He appealed to all music lovers to help them in their work.

Sir Landon Ronald, who was heartily cheered, said the Guild appeared to him a most admirable thing. By a careful scrutiny of their forthcoming programme he found that they were clever enough to include not one single song of his (Laughter.) He was a great optimist about music, and any combination which stood for British singers and players was a most admirable idea. Outstanding talent was always rare in any country, a really big man or woman belonged to no particular country. If any of them happened to strike the public favour it was up to him or her to remember that they were members of the Guild. The Guild appeared more or less to young people, all hoping to make a name in the world, and he believed that co-operation in the Guild would help them enormously. He called it by a different name—unity, and at the risk of being accused of stating a platitude, he would remind them that without unity there could be no strength. If they were really serious about this job they would succeed. (Hear, hear.)

A Music Club.

He thought it was a perfect scandal that there was a music club in London. They were very poor profession—one of the poorest—but they were clubbable people, and a place where they could meet and interchange ideas would help them enormously. It was said that they were a jealous profession. That might have been true in the Victorian days, but to-day musicians almost came under the heading of ladies and gentlemen. (Laughter.) He hoped to be one of the first to address them in their own home and in their own banqueting room when that great ideal of his was realised. (Applause.)

Dealing with English musicians abroad Mr. Arthur Bliss said the visit of the English singers on the Continent had had an absolutely electric effect, and showed foreign audiences that England had traditions in music.

Other speakers included Mr. Joseph Ivimey and Mr. John Adamson.

Miss Adelaide Rind sang quaint folk songs of other lands, and Mr. Ivimey gave humorous imitations at the piano.

ENTERTAINMENT TAX.

Provincial Managers' Fighting Resolution.

That, in the interest of public welfare, the Entertainment Tax, whether applying to indoor or outdoor amusements and recreation, should be abolished, and the full benefit of its removal given to the people who would otherwise pay the tax. Further, this Association pledges itself to secure at the earliest possible moment the absolute repeal of the duty on admission charges to places of entertainment.

The above resolution was unanimously passed at the ninth annual meeting of the Provincial Entertainments' Proprietors' and Managers' Association, Ltd., held at the Midland Hotel, Manchester, on Friday last. Mr. Percy B. Broadhead, who presided, said: The House of Commons has discussed proposals for reductions of 7½, 12½ and 15 per cent. in the amount of tax payable. Each of these proposals has been negatived by the Chancellor of the Exchequer.

To the first he has answered it would mean a loss in revenue of £5,500,000; to the second he has replied, "I should lose £3,700,000"; and to the third, "This would reduce revenue by £2,000,000." It apparently does not concern him that in a vast number of instances when the tax is remitted to the Government an actual loss is registered by the proprietor of the place of entertainment.

The total abolition of the tax should now be our demand. All sections of the industry of entertainment can unite in this movement. All injustice of preferential treatment will vanish with the removal of the tax.

The Chancellor, the House of Commons, and the public will never agree to see the £11,000,000 or £12,000,000 tax total transferred from the public purse to the pockets of indoor and outdoor entertainment proprietors. You at present do not have any of the tax money, nor could you with any hope, pursue your policy of the last few campaigns, and try to arrange for all or any part of the tax to be retained in future by you.

Other speakers who followed strongly supported Mr. Broadhead.

The resolution was proposed by Mr. Will Sley (Manchester), seconded by Mr. A. R. Walker (Sheffield) and carried unanimously.

"THE BALANCE."

At Manchester.

Dramatic Play, in Four Acts, by Frank Dix and Lee M. Lion; Produced for the First Time on any stage at the Opera House, Manchester, on Monday, Oct. 16.

Theodore Cornell George Bealy
Stephen Hicks George Elton
Richard Arthur Porter Tristan Rawson
Sophie Hicks Ethel Craske
Uncle Abel Sebastian Smith
Rainy Mullins Edward Rigby
Mary Denton Mary Clare
Esther Morrison Hilda Maude
Rev. Peter Rock Geoffrey Bevan
Dr. Gordon Alex. G. Hunter
Mrs. Dart Ethel Coleridge
Perkins Guy Preston
The Judge J. H. Barnes
Clerk of the Court Phil Williams
Counsel for Prosecution S. Wentworth
Counsel for Defence Rothbury Evans
Usher Frederick Castleman

"The Balance" is a melodrama which strongly recalls the old Adelphi days, and is as full of that standard type of sensation and humour as any lover of strong dramatic fare could desire. It derives its title from a Persian philosopher, who could never have foreseen its application to a play like this, who was not thinking of the Old Bailey, and who was probably not in the least concerned about the problem of the risks of condemning a man to death on purely circumstantial evidence. The motive of this play is implied in the latter considerations, and it is no loss to the play as a piece of vivid entertainment that the Persian philosopher may be left out of it. Otherwise, it would be difficult, if not impossible, to centralise the interest of the plot.

Taking all the circumstances to lead up to the grand climax of the Trial scene, we begin with the situation of the crook lawyer, Theodore Cornell, who uses his unfortunate and down-trodden clerk, Stephen Hicks, to further his nefarious schemes, under threats of handing him over to the police for a robbery of petty cash, committed for a worthless wife whom Cornell secretly takes over. The immediate scheme in hand is the sale of a jam factory to a young Australian, Richard Arthur Porter, who, though claiming sympathy as a victim of the deal, is not long in showing that he is not above taking advantage of one of his employees. This girl, Mary Denton, who is not hard to persuade, has the stage virtue of sacrificing herself in order to provide food and wine for a sick girl, Esther Morrison, who is under her protection and is really a heiress. The connection between Porter and Mary Denton, lasting over a year, ripens into love. Meanwhile Cornell's plot is ripening, too. The orphan girl, Esther Morrison, happens to be one he has been seeking as a trustee, for she has inherited a fortune of fifty thousand pounds. Eventually, having practically accomplished the ruin of Porter, he propounds to his mistress, Mary Denton, to marry her would automatically cancel the mortgage, while by the provisions of the will she could make a deed of gift to her husband to the extent of twenty thousand pounds, which Porter, the proposed husband, could hand over to Cornell. Otherwise, the blow must fall. By nine o'clock that night, when Cornell is due to come to the young man's flat in Kensington for his decision, Porter has decided his future for the future. As Mary Denton goes to Australia—via Paris—and start afresh, Cornell is a little late. Porter, deciding to wait no longer, has his luggage taken away, follows his wife and her friends to a restaurant for supper, but inadvertently leaves behind him a revolver. Concealed in his rooms is Stephen Hicks, and when Cornell does arrive it is Hicks he finds instead of Porter, and the half-demented clerk takes his opportunity to shoot Cornell dead with the weapon which he has picked up from the table.

No one who sees the fourth act of the play can fairly say that he or she has never been present at a murder trial. The ritual and the setting are realism itself. It is the Old Bailey, and a death sentence on circumstantial evidence is most solemnly pronounced on an innocent man. The whole scene is tense with pent-up excitement. But the spell of this almost too realistic situation is suddenly broken by a dramatic outcry. It is Hicks, wild and uncontrollable, who, screaming out that the prisoner is innocent, runs forward with the missing revolver and shoots himself. The ultimate issue is left to be tried.

As Theodore Cornell, Mr. George Bealy gave a strong Aeschylean portrayal of the rascally and merciless lawyer; Mr. George Elton as the unassertive, victimised clerk; Stephen Hicks, showed himself capable of passionate and dramatic moments, all the more effective for his well-judged restraint; Mr. Tristan Rawson made a frank and agreeable figure as the pleasure-loving Porter, not bad at heart; Miss Mary Clare's depiction of Mary Denton was attractively human, charming, and alive with dramatic aptness; Esther Morrison was played by Miss Hilda Maude. As an outstanding performance, however, for which alone it would be worth while seeing the play, that of Uncle Abel by Mr. Sebastian Smith was par excellence; his character and humour surely could not be surpassed. This, however, detracts nothing from the excellence of Mr. Edward Rigby's Rainy Mullins, the East-End punter who becomes a book-maker; and the fine comedy of Miss Ethel Coleridge's Mrs. Dart, with her voluble and amusing reminiscences. All the other characters in the play were, proportionately to their opportunities, equally well portrayed, notably the Judge, by Mr. J. H. Barnes; the Counsel for the Prosecution, by Mr. Stephen Wentworth; the Rev. Peter Rock, by Mr. Geoffrey Bevan, and Hicks's blatantly heartless wife, Sophie, by Miss Ethel Craske. The play was well received.

"AUCTION OF SOULS."

At Brighton.

Play, in Two Parts and Five Scenes, Adapted by Miss Betty Fairfax from the novel of H. L. Gates, Produced at the Grand Theatre, Brighton, Monday, Oct. 16.

Betty Fairfax, who is responsible for the adaptation of the play "The Auction of Souls" from the novel of the same title, has altered, or omitted, a great many details in the harrowing story, and has introduced what may be termed "variety



The Positive Cure for Catarrh,

ASTHMA, HAY FEVER, BRONCHIAL TROUBLES, DEAFNESS & HEAD NOISES.

ACTINA—The Unfailing Remedy

Send for particulars of the ACTINA method and free booklet

In order that you may have the fullest information concerning Actina we shall be pleased to send—quite free and without obligation—our Booklet "Describing the Actina Method—what it is, what it does, and what it costs, as all inquiries are dealt with in rotation, it is to your interest to

WRITE TO-DAY.

Actina is the supreme remedy for all the above maladies. It gives instant relief, and effects a permanent cure. No matter how obstinate the case or how long you have suffered, Actina will not fail.

Briefly, the Actina method consists of a small unbreakable container in which are generated pungent vapours fatal to the complaint, and we have hundreds of letters testifying to the remarkable curative properties of Actina Vapours.

There is no other remedy so inexpensive, so handy, so easy and convenient to use, or so efficacious as Actina, and we invite YOU to write for Free Booklet.

THE ACTINA COMPANY (Dept. 63),
Nelson Chambers, 52, High St., BIRMINGHAM.

turns," which, though quite good, do not seem in keeping with the general atmosphere of the piece. There are plenty of dramatic thrills all through, as well as musical interludes and some remarkably clever dancing. The staging and setting of the various eastern scenes was admirable.

Turkey, or the Near East, is the part of the world where the action takes place. The pupils of an English school-mistress, Sari, and Hovnan, a Circassian, and their mother and sisters, are the victims of persecution by a desperado, Casem Bey, Chief of Police at Valrak. He brings about a revolution with the help of brigands and robbers whom he and his police join, and, backed by Kemal Pasha, who, a partner in crime, takes the law into his own hands, shooting down anyone who happens to come in his way. He has a liking for Aurora, a Moldavian, and threatens a very bad time for herself and her family if she does not comply with his wishes. Her father is shot, and she and her unhappy relations are placed at the mercy of a horde of ruffians, who drag them off to the slave market, where the young and pretty members of the family go to the highest bidders. This scene is the "Auction of Souls," and is very realistic. The hero of the story is Paul Wellington, of the British Mission, who is in love with Aurora and tries desperately to save her. Ultimately, with the help of a Jewish shepherd, a cunning rogue, one Vatabek, he succeeds, and there is a happy ending to the play.

Some remarkable dancing in the harem scene deserves mention, and altogether the play is one of singular interest.

A powerful characterisation comes from Mr. John F. Traynor as Casem Bey, the fiend in human form, and he is strongly supported by Mr. John S. Millward as Kemal Pasha. Miss Elsie May deserves warm commendation for her womanly representation of Aurora; Mr. Walter Hilliard successfully embodying Paul. Mr. Herbert Landeck gives a clever and amusing interpretation of the part of Vatabek; and Miss Madeline Daria, as the favourite of the harem, does well; while the much-to-be-doubted mother of the girls is convincingly portrayed by Miss Elsie Irving. The Misses Margaret and Patricia Barry Furness are charming as the little twin sisters, Sari and Hovnan. Other members of a long cast help very cleverly in imparting realism to the representation of the new production.

DAMAGES FOR LAWRENCE WRIGHT.

The importance of a good song demonstrator was illustrated at the Blackpool County Court on Friday, when Mr. Lawrence Wright, the well-known music publisher, was awarded £100 damages against Arthur Bright, a Blackpool concert artist. Mr. J. R. Sutcliffe, who conducted Mr. Wright's case, said his client traded as the "Lawrence Wright Music Co." of 1, Denmark Road, Charing Cross, W.C. Mr. Lawrence Wright claimed £100 damages against Bright for breach of contract. Mr. Wright's case was that Bright refused to enter into the agreement, according to its terms, and wrongfully repudiated it.

Mr. Wright, Mr. Sutcliffe went on, had five music stores in Blackpool. Bright was employed as a song demonstrator. Early in August Mr. Wright was in need of a demonstrator at his stores, "Rocklands," 58, Central Beach, and he engaged Bright to act in the capacity of song demonstrator at the stores from August 14, 1922, to the end of September, 1923. An agreement was signed, but later Bright repudiated the contract by a letter stating that the agreement was signed on August Bank Holiday, and that there was no mention in any clause of termination of notice.

Bright, said Mr. Sutcliffe, was a most capable man at his work, and the estimate in which the plaintiff held him was that he was willing to employ him not only during the season, but throughout the year. The plaintiff's loss consisted of (1) loss in takings, (2) increase in salaries, (3) loss of Mr. Wright's time, and (4) loss in the 1923 season.

Mr. Wright's Evidence.

Giving evidence, Mr. Lawrence Wright said that he had discussed the work with Bright prior to the signing of the agreement. Bright agreed to go to "Rocklands." Subsequently, Wright wrote to Bright, and in reply he sent a letter stating that he had made up his mind not to open with him as the alleged contract was illegal. Mr. Wright saw the defendant a little time afterwards, and asked him why he did not turn up to fulfil his engagement. Bright said he had had legal advice on the contract, which, he said, was an illegal one. It was signed on a Bank Holiday, and could be broken at a moment's notice. He also said he had heard that witness was a very bad master to work for.

Mr. Wright added that Bright was an excellent demonstrator. He had known Wright admitted was owing.

him for four or five years. He failed to find a man who was as suitable as the defendant. A good man had to be replaced by two ordinary men, and though the takings were down salaries had to be paid to them.

Earle Gibson, Mr. Wright's demonstration manager, gave evidence. He said he considered Bright a very good man. There were only two good demonstrators in Blackpool. Bright's place was always crowded when the others were doing no business, and he attributed the poor business done at "Rocklands" to the absence of Mr. Bright.

Archdale Scott Trotter, manager for Mr. Wright, who said he was present when the contract was signed, gave evidence. Later Bright had said he had some agreement with Messrs. Sharples, which prevented him from commencing duties for the plaintiff.

For the defence Mr. C. L. J. Holt said Bright had never denied the agreement, and he felt he could not deny that there had been a breach of the contract. Therefore, the only question was one of damages. At some point Mr. Bright realised that it was not altogether fair to Messrs. Sharples and Son to join Mr. Wright, and said that as soon as he had finished with that firm he would go to Mr. Wright. He had now finished with Messrs. Sharples and Son, and was ready and willing to go to the plaintiff. If he had left Messrs. Sharples they would have been in the lurch and would have had an action against Mr. Bright.

Judge's Tribute.

Judge F. E. Bradley, in giving judgment, said it was his duty to Lawrence Wright to say that he had rarely had a witness before him who gave his evidence with such candour and with such apparent truth. The takings were the sole criterion of the damage. His Honour said he must find damages of at least £100, and he did not see how he could find any less.

Mr. Wright was also awarded £10 damages against Mrs. Violet Bright, wife of Mr. Bright, for breach of agreement.

Mr. Wright also brought an action against Robert Johnson and John Johnson, music hall artists, known as Johnson Brothers, of 60, Albert-road, Blackpool, to recover £12 alleged breach of contract. They left without the usual week's notice.

Judge Bradley gave judgment for the £12, and judgment for the Johnsons for £5 is 6d., on a counter claim, which Mr. Wright admitted was owing.

The Finest Dress Suit Value in the World.

The two main essentials of Suit Value are material and cut—one is of no use without the other.

At 4, 5, or 6 Gns. CURZON'S

Offer MADE TO MEASURE COMPLETE DRESS SUITS of the very best cut and finest quality Lustrous Black Vicunas and Cashmeres, and it is no exaggeration to say the prices would be double elsewhere. These suits are well trimmed, sleeves lined with white Italian, and silk facings to coat. The Price is inclusive; that is,

THERE ARE NO EXTRAS.

Do not be deterred by our low prices. Every Order Cut and Made Specially for Each Customer in 10 days.

A Specimen Suit is displayed at all our Branches, where customers can inspect the cloths and garments, and be measured. If unable to call, patterns, with simple self-measure chart (by which a perfect fit is guaranteed), will be sent free on request to Head Depot as under—

CURZON BROS. Ltd.

The World's Measure Tailors,

70 & 72, CITY RD., LONDON, E.C.1

All the World knows it's Curzon's for Clothes



IN THE SUBURBS.

WHO'S WHO IN SCENIC ART.

By T. A. BINGHAM-SEDGWICK.

ALBERT W. MOORE.

Albert W. Moore was born on Jan. 15, 1876, at Middlesbrough-on-Tees. He was educated at St. Hilda School, the Hugh Bell School of Arts, and later attended the art classes at Durham Art School. He was first taught scene painting by Arthur Hilliard.

He had the usual boy's ambition to be an actor, or to do something in a theatre, his father being manager of the Prince of Wales Theatre, Middlesbrough, at that time occupied by a stock company, whose scenic artist was Arthur Hilliard, who took the risk of letting him practise "laying on" scenery, etc. He was then only about nine years old. Then Hilliard left and came to London (where he died, at Stratford, a few years ago), so Mr. Moore's artistic efforts ceased for a few years. He then met and aroused the interest of another local scene painter, Chas. Kirkham, resident at the old Theatre Royal, who taught him elementary landscape painting, colour values, etc., and let him help generally with any work that he had in hand. Later he managed to obtain an engagement with the late W. T. Rushbury, who used to run several fit-up companies each season through Scotland.

After that engagement he was with several dramatic companies before going back to Scotland to paint scenery for the famous Scotch Shakespearean actor, Walter Bentley. This, he thinks, was one of his most pleasant engagements. Later, he was for a year or two resident at the old Theatre Royal, Lincoln. After that the Opera House, Wakefield. Then he painted for the late T. Barrasford. Later he started to take contracts, and secured some work for the Moss Empires, Ltd., and has held contracts for this firm ever since. Other work came along, and he found that he needed a London studio. He rented the paint room at the Pavilion Theatre Whitechapel, for some time, and then came to his present paint room at 1a, Shepherd's Bush Road, Shepherd's Bush. It may interest scenic artists to know that he has one paint room, still in good condition, that is a century old, and another one in the room that has been used by many of the famous old artists, including Clarkson Stanfield. He has been associated or worked with some first-class artists, such as the late W. Glover, Stafford Hall, etc.

Among the best assistants that he has had have been R. C. Brown (a well-known Leeds artist), Thomas Pilbeam (who was many years at the Royal, Brighton), and his old friend and chief assistant for some dozen years, A. Burnette.

He has painted all sorts of productions, large and small, grand opera, Shakespearean, drama, revue, and variety.

SCENIC GOSSIP.

Alick Johnstone painted the scenery for "I Serve," "Charles I.," and "Royalties."

The scenery at the Adelphi for "The Way of an Eagle," "The Second Mrs. Tanqueray," "The Bat," and "Dear Brutus" was painted by J. A. Frazer, of Newport-street.

J. Crosbie Frazer has painted the scenery for "The Auction of Souls" drama.

DEATH OF WELL-KNOWN BATH SCENIC ARTIST.

Mr. Catermole Cathery, the well-known Bath scenic artist, passed away on Thursday afternoon at the Royal United Hospital, after a long and painful illness most patiently borne. He had lived in Bath for more than a quarter of a century, coming to the city in November, 1895.

He was the eldest son of the late Mr. T. M. K. Cathery, C.E. He did much work for productions at the Bath Theatre Royal, and occupied a well-appointed studio in the building itself above the stage. Among his noteworthy productions for the Bath stage was the entire scenery for "Bluebeard," the pantomime of 1898-99, which included the last transformation scene witnessed in the city.

The scenery in "Phi-Phi," at the London Pavilion, was designed by Edmund Dulac, who had two exhibits in the Theatre Exhibition, and was painted by John Bull.

E. Ryan has to his credit three beautiful scenes in "Decameron Nights."

Bruce Smith has also one scene in the Lane, and three scenes in "The Smith Family," all of which are worthy of his name.

R. C. McCleery has one scene, viz., "Hyland," for "The Smith Family."

SCENIC ART DIRECTORY.

Gerrard 3130. Hop 3818.
JOHN HILL & CO., SCENE MAKERS,
 165, Sail Street, Lambeth, S.E. 11.

LOVEDAY & HIGSON,
 CONTRACTORS FOR SCENERY CONSTRUCTION, ETC.
 Cornwall Works, Kennington Green, S.E. 11. Hop. 1910.

J. W. CAWDERY & CO.

THEATRICAL AND KINEMA CONTRACTORS.

Stages Built Complete with Traps, Sliders, Bridges, Grids, Flys, Scenery, etc., etc. Tableaux and Screen Curtains, and our Patent COLLAPSIBLE Kinema Frame. Our COUNTER-WEIGHT SYSTEM is worked by One Man Only.

HEAD OFFICE:
 10, Lower John Street, Regent Street, London, W.1.
 Telephone: Regent 3749. Telegrams: "Titmouse, Piccy, London."

T. MARSHALL, PANTOMIME SCENERY.
 TONS OF FLATS, CLOTHS, PROPS READY TO CONVERT.
 CALL-9, ETHELRED STREET, KENNINGTON ROAD, S.E. 11.

J. B. WEDGE, Established 1800. Hop 1015.
 Tele. Wedge, Walworth, London.
 238, WALWORTH ROAD, S.E. 17.
 Fireproof Scene Canvas, Stage Cloths and Gauzes, Tarpaulins, Scenery Covers and Fly Lines.

Telephone: HOP 1766.
FRANCIS H. BULL, Scenic Artist.
 PAINTING ROOMS, 4, Lower Bland St., Great Dover St., S.E.

J. CROSBIE FRAZER Ambassadors
 Scenic Studio.
 Murphy St., S.E.
 Phone: HOP 840.

SCENIC ARTISTS' CARDS. **ARTHUR E. PULLINGER,**
 Scenic Artist. Scenic Studios: Kennington Green, London, S.E. 11. Telephone: HOP 2870.

W. RAPHAEL Scenic Artist. Open for contracts. Scenic Studio. 5, Newport-street, Lambeth, S.E.

CONRAD TRITSCHLER Scenic Artist. Newport-street, S.E.

W. ARTHUR and F. LE MAISTRE Scenic Artists. Open for contracts. Studio. 7, Newport-st., Lambeth, S.E. Hop. 1069.

OLIVER P. BERNARD, O.B.E., M.C. 22b, Mulberry-walk, Chelsea, S.W.3. Kensington 5866.

CECIL CORNFORTH Scenic Artist. Studios: Penrose-street, Waltham-road, London, S.E. 17. Phone: Hop 5235.

THOS. JAMES LAKE Scenic Artist. **CHARLES SAYER** Scenic Artist. Studio. Stanley Hall, 8, Norwood, Aylesbury. A Specialty. Address, 2, Clarendon-rd., Croydon.

WANTED, by FRED DOWLING. Scenic Artist. Engagement for Panto, stock or resident. Town or country. First-class references. Address, 26, Alexandra-road, West Kensington, W.14.

A. LEETE & CO., makers of finest Scenic Colours, Brushes and Requisites. Write for list, 129, London-road, Southwark, S.E. 1.

Tele. No. 2093 Hop.

The World's Theatre Furnishers.



BECK & WINDIBANK
 LIMITED

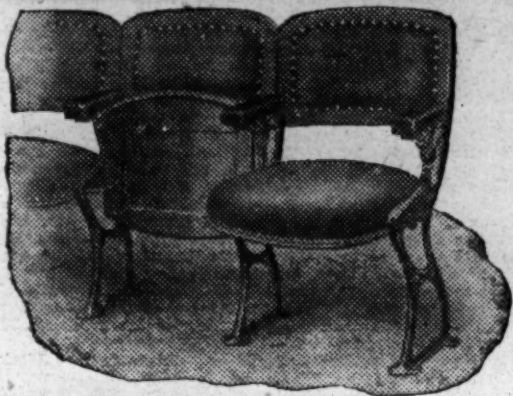


TRADE MARK
 A Guarantee of Excellence.

CLEMENT ST., BIRMINGHAM, England.

TRADE MARK
 The Hall Mark of Theatre Furnishing.

Successors to A. R. DEAN Ltd., Theatre Furnishers, Birmingham.
 Telegrams & Cables: "CARPETS, BIRMINGHAM." Telephone 3834 Central Birmingham



No. 27. "THE WALPOLE." 18 in. or 20 in. Centres. Upholstered in best quality Mohair-Velvet, or Pegamoid finished Silk Gimp, or Banding and Nails; Polished Wood Panelled Outside Backs and Undersides of Seals.

Prices on Application.
FIVE YEARS' GUARANTEE GIVEN.

AGENTS:-

Lancashire: S. HALING, 11, Great Ducie Street, MANCHESTER
 South Wales: G. HALLETT, 6, Victoria Avenue, PENARTH
 North Ireland: F. A. PORTER & Co., 13, Queen's Sq., BELFAST
 South Ireland: E. SHEPHERD, 68, Dame Street, DUBLIN
 Scotland: H. J. B. MITCHELL, 4, Carnarvon St., GLASGOW, W

CARL ROSA CO. AT COVENT GARDEN.

"AIDA."

The performance of "Aida" on Wednesday had so many good features that some minor blemishes were readily passed over. Again, as on the previous nights, everyone brought zest and interest to their work. The staidness that attacks every opera company at some time or another seems to have been banished from the Rosa this season. The quality of the choristers' voices is good—particularly the tenors—and they sing with spirit and intelligence. They were not entirely to be blamed that some of the choruses went raggedly. Mr. Paul Kochs, who deserves praise for his vivid reading of the score, showed some of the faults of his qualities on this occasion. One of them was a tendency to unexpectedly sudden speedings up and slowings down.

Miss Eva Turner scored a great success in the title role. Aida's music suits her voice, and although she seemed a little anxious now and then, her performance on the whole was very satisfying. The sustained phrases in her share of the Nile scene duet, for instance, were as beautiful a piece of singing as one could wish to hear. She was equally good in her acting. She managed to suggest the simple human nature of the untutored Ethiopian, and thus made the character an effective contrast to the tortuous Amneris, especially as the Amneris was Miss Doris Woodall, who treats the art of the highly civilised Egyptian with a good deal of subtlety.

Mr. John Perry was a marvellous Radames, and the fresh and unforced quality of his voice was a great asset. Splendidly virile work was done by Mr. Booth Hinchin as Amonasro. Mr. Harry Brindle's fine tones and dramatic delivery of the High Priest's challenge lent the trial scene an unusual thrill, and Mr. Frederick Clendon made a dignified King. The Priestess's music was sung alternately by Miss Maud Neilson and Miss Ethel Earl. It is impossible to say which was which, but both the voices sounded well. Mr. Horace Vincent was an effective Messenger.

A new dance for the nigger boys was ingenious and amusing, but the dances in the Thebes Gate scene need a revising hand. The orchestra's playing was excellent, the various solos in the Nile scene being particularly well played.

"FAUST."

A New Marguerite.

"Faust," on Thursday, brought another enormous audience. A new Marguerite—new, at any rate, to Covent Garden—made a very favourable impression. This was Miss Olive Townsend, formerly well known to the Beecham Company's public. Miss Townsend has improved greatly. Her voice is lighter in texture, sweeter, and more flexible. She uses it with art, and made a great hit in the Jewel Song. It was delightful to hear such refined and finished singing. Always a pleasing actress, her Marguerite was a pretty and appealing figure.

Another distinguished member of the cast was Mr. Harry Brindle, whose Mephistopheles is a fine achievement, both vocally and dramatically. His diction is so good that it is impossible to miss a word. Lines hitherto a puzzle through many and many a performance of "Faust" became at last illuminatingly clear. The humour of the part gained enormously, and the house laughed heartily at the Mephistophelian repartees in the Garden Scene. Here Mr. Brindle had a good Martha, Miss Olive Gilbert, to support him.

Mr. Ben Williams, the Faust, sang throughout with good, bright quality. Mr.

"WELCOME, STRANGER"

At Hammersmith.

In accordance with his established policy, Mr. Mulholland provides yet another star attraction at the King's, Hammersmith, this week. This time it is Mr. Harry Green and company in "Welcome, Stranger," the clever comedy which had an eight months' run at the Lyric. Very few seats were vacant when the curtain rose on Monday night, and the play was keenly followed by the packed house.

Mr. Harry Green, in his original part of Isidore Solomon, received a particularly hearty welcome. Mr. Green made the wit and humour provided by the author sparkle for the benefit of the audience. The imaginative and thoroughly original Clem Beebe, whose dreams are ridiculed by his fellow-townsmen until the enterprising Jew, Solomon, enters into partnership with him and transforms the dreams into realities, was well interpreted by Mr. Frank Hemming. Miss Moya Nugent, who took the part of Mary, made an attractive and appealing figure, while Solomon's daughter Essie was effectively played by Miss Amy Gilbert.

Mr. Ichabod Whitson, the Mayor, who organises the hostility to the activities of Isidore, was skilfully and forcefully presented by Mr. Leslie Rea, while his colleagues—Sib Trimble, the storekeeper (Mr. Chas. R. Stone), Gideon Tyler the banker (Mr. Walter Allen), and Eb Hooker the lawyer (Mr. Walter Gay), were all life-like characterisations. Mr. Denis Auburn successfully represented Ned Tyler, the banker's son. Others deserving of mention are Mr. Alban Blakelock (Bibi Warner), Miss May Edward Baker (Mrs. Trimble), and Miss Josephine Quest (Grace Whitson).

After many calls at the final fall of the curtain, Mr. Harry Green thanked the audience for their "generous appreciation," and said he trusted that the few play he hoped shortly to produce would also receive their support.

"PADDY THE NEXT BEST THING"

At Wimbledon Theatre.

"Paddy the Next Best Thing" is paying a return visit here this week, and a large audience greeted its jolly, boisterous merriment with every evidence of delight. However many times one has seen this play it can still be enjoyed yet again, for its humour is irresistible, its pathos genuine. Of course, it's nearly all Paddy, and therefore the part of the irrepressible, light-hearted, hoydenish Irish girl must be played by an actress well gifted in many ways. Miss Kathleen Drago is most charming, and in every scene was ably supported. Mr. Lester Matthews as the masterful yet debonair Clarence Blake deserves special praise. Miss Lacey Walper looked pretty and dainty as Eileen; Miss June Meredith was a handsome, imposing Gwendoline Carew; Miss Helen Clavering Craig and Miss Amy Bates as the two dear old ladies O'Hara were clever impersonations; and Miss Louise Cove and Miss Sarah Dudley Sewell caused much laughter as the two dispensary patients. Mr. Frank Adair gave a pathetic rendering of the part of General Adair. Mr. William Morgan was a lively Jovial Dr. Davy; Mr. P. J. McCormick was very engaging as Jack O'Hara; Mr. Herbert Garthorne amusing as Lord Sellaaby; Mr. Richard Cowell as the Irish servant, Mick; and Miss Mary Lytton a port domestic as Webb. The scenery, particularly the wonderfully realistic first-class railway compartment, was worthy of due commendation.

"THE MAID OF THE MOUNTAINS."

At Brixton Theatre.

Messrs. Macdonald and Young are presenting at the Brixton Theatre the successful musical play, "The Maid of the Mountains," which had a thoroughly cordial reception from an audience that enjoyed to the utmost the old, familiar melodies. The part of Teresa was played by Vera Macdonald, who has a charming voice, and an exceedingly fine delivery. Ernest Shannon was Balduccio, and he ably represented this very adventurous brigand. Stanley Brereton as Tonia, the timid outlaw, and Arthur Reynolds as the Governor kept the house in roars of laughter by their clever acting, and Lillian Kellock and Helene Seal both did well in their respective roles. The other brigands are excellently portrayed by John Cole and George Welford, the latter making good use of a pleasing baritone voice. He sang "At Seventeen" in capital style. The orchestra was under the baton of Mr. J. Wells Knight.

Paul Kochs, who conducted the Saturday evening performance. Mr. John Perry made an admirable Duke of Mantua and Mr. William Aspin an equally good vocal Rigoletto, with the various members of the long cast doing their best to achieve a well-balanced performance. In this respect the present season is especially to be commended. There are no weak spots to be detected, and the whole picture vocally or from an orchestral or stage point of view may be regarded as an improvement on the always commendable work of the Carl Rosa Company's performances. Especially clear diction has been a notable feature throughout the present season, and Saturday evening's performance of "Rigoletto" was no exception to this rule, with the following members completing the cast: Sparafacile, Mr. Frederick Clendon; Count Monterone, Mr. Trevor Evans; Marullo, Mr. Tom Rowland; Borsa, Mr. Jack Wright; Ceperano, Mr. Harry Mann; Usher, Mr. Martin Quinn; Page, Miss Ethel Freagarde; Maddelena, Miss Constance Willis; Giovanna, Miss Olive Gilbert; Countess Ceperano, Miss Ethel Earl; Gilda, Miss Maud Neilson.

From Messrs. Kember and Co., of 211, Southwark Park-road, S.E., comes "Carbolic," a song which makes a good one-step number, and we understand arrangements have been made for it to be featured at several dances this week.

"THE REDHEADS."

At Watford Palace Theatre.

The leading and most enjoyable feature of M. Perci Leonard's musical burlesque, "The Redheads," which is the attraction here this week, is the selections from grand opera given by Elna Lyall, Gordon Thomas and Reg. Jacks. Their well-trained voices blended admirably in their duets, and they were equally successful in their individual efforts. The remainder of the entertainment consists of some delightful dances by Queenie Torna, the singing of a number of popular songs and amusing interludes. There are several clever artists in the cast, among them being A. G. Spry (principal comedian), Edie George, Nell Leslie, and Reg. Jacks. An item greatly admired by the ladies is the dress parade, in which the latest Parisian creations are shown off to distinct advantage by the beauty chorus of "Redheads."

"HULLO, SWEETIE."

At the Elephant and Castle.

Musical Burlesque, in Ten Scenes; Music by J. Wallace; Produced by George Ray, for the First Time in London, at the Elephant and Castle Theatre, on Oct. 16.

1st Showman Stephen Adeson
 2nd Showman Billy Martinette
 Tommy Fred Anderson
 Our Hero Montague Golding
 The Flapper Pat Kendal
 The Visitor Manie Worth
 A Customer Miss Kendal

"Hullo, Sweetie" is a neat blend of tawdry numbers, dances, comedy, humorous sketches, and last, but not least, some exposures of boxing. The show flies the banner of Ted (Kid) Lewis, famous in fistic art, and it made its bow in London at the Elephant on Monday night, where it received a whole-hearted welcome from a full house. The audience enjoyed the exhibition of boxing provided by the Kid and his sparring partner, Young Ted Lewis—especially the "Battling Whisky" episode, that convulsed the house.

The vocal side is well done. Miss Manie Worth, with a strong chorus, sang with vivacity the haunting Hiawathian "Melody of Love," and Pat Kendal (the Flapper) successfully rendered "Swanee-Sway." In a pretty scene Mr. M. Golding's powerful voice finely rendered "Eyes," the chorus ably assisting.

Stephen Adeson, Billy Martinette and Fred Anderson (as Tommy), looks after the humour in great style.

Miss Stanley's dancing ensemble numbers deserve praise, and Mr. Ernest Pullinger's pretty scenes add to the beauty of the show.

"MR. WU"

At the Alexandra, Stoke Newington.

The powerful acting of Mr. Basil Gill, supported by a competent company, is this week twice nightly drawing crowds to the theatre. This exciting play is well produced, with all its original Oriental colour, and thrills an audience accustomed to a lighter class of entertainment. Mr. Gill scores a veritable triumph in the title-role by his imposing presence, voice, and subtlety of expression. Mrs. Gregory is charmingly played by Miss May Condon; Mr. W. A. Mackery and Mr. Chas. Bennett, as her husband and her son respectively, fulfil all the requirements of these characters. The remainder of the cast, including Miss Betty Rubens as Nang Ping, Messrs. Alves, Skeet, Beale, &c., are well up to the mark, and Mr. Martin Henry may be congratulated on the success of this revival.

"PEG O' MY HEART."

At Stratford Borough Theatre.

Miss Ida Rosalie proves herself a worthy successor to Miss Laurette Taylor, who has appeared in the title-role of this play over a thousand times, and she quickly became a favourite with her audience on Monday night, when a week's visit opened at the Borough Theatre, Stratford. Miss Rosalie was a very temperamental Peg, and Mrs. Kathleen Christopher, as Mrs. Chichester's daughter, obtained chief honours. Miss Ena Douglas, as the proud Mrs. Chichester, also played well. Mr. Raymond Langley was amusing in the rôle of the son. Mr. Richard Williams, as Jerry, the guardian of Peg, was capital, and Mr. Cyril Vernon, in the heavy part of Brent, did this character full justice. The minor parts were well cast, and the play had a warm reception.

Presentation to a Theatre Manager.

Mr. Charles Bush, the newly-appointed manager of the Grand Theatre, Oldham, was on Thursday evening last the recipient of a pleasant token of the respect and esteem in which he is held by the people of Leeds. A delegation headed by Alderman Arthur Wilby and Messrs. George Chambers and Fred Roberts paid a visit to Oldham and presented Mr. Bush, on behalf of the subscribers, with a cheque for £50, and a handsome clock, with an inscription which reads as follows: "From a few Leeds friends to dear old Charlie on leaving Leeds, August, 1922." Mr. Bush did much charitable work, being identified with the Bush Consumptive Fund, and he was instrumental in raising nearly £16,000. He has spent 24 years in Leeds, during which period he has been manager of the City Cinema, Theatre Royal, and Queen's Theatre, and he is proving quite popular in Oldham.

Mr. S. Sharples, the manager of the Regent Theatre, Longton, had a benefit on Thursday night, the 12th inst. The programme was sustained by local talent, and there was a bumper house. Mr. Sharples has now been twelve months in Longton, and is very popular. He has helped local charities considerably, and has a wide circle of friends. During the evening he was the recipient of several handsome presents.

"QUALITY AND FLAVOUR"

BOURNVILLE COCOA

MADE IN THE GARDEN VILLAGE OF BOURNVILLE

SEE THE NAME "CADBURY" ON EVERY PIECE OF CHOCOLATE

THE FILM WORLD TO-DAY.

By W. G. FAULKNER.

Boxing films seem to have taken on a new lease of life. At least certain renters tell me so. They are naturally disposed to say so, because they have films with boxing scenes to offer, but their guide to public fancy is, they assert, the exhibitor who, they say, is demanding more and more pictures in which there are boxing scenes.

Some attribute this revival of interest in boxing films to the Carpenter-Siki fight film. By the way, I notice many exhibitors are putting Siki on the top of the bill, and Carpenter much lower, and in very small letters.

This week I have seen two pictures, in one of which boxing is a prominent feature, and in the other the only feature.

The Boxer and His Lady Love.

In "The White Hope," Walter West has essayed a difficult proposition—nothing more nor less than a well-bred woman's love for a pugilist, and her subsequent marriage to him.

This picture, which has received a Universal certificate from the censor, and is therefore suitable entertainment for all ages, tells the story of a young boxer (Stewart Rome), whose rise to fame is followed with keen interest by a sporting squire (Lionelle Howard), who has an equally sport-loving sister (Violet Hopson). It is quite clear from the start that she admires the bodily grace of the boxer, and despite the wide difference in their social status, determines that, given the opportunity, she will marry him.

"A Pretty Fellow" Stripped.

A sub-title in the film, recounting a conversation with one of the boxer's trainers, puts the theme of the story in a nutshell: "You're a pretty fellow when stripped for the ring, but we pugilists cannot go about naked."

I put it to Walter West after the trade show that he should give us a sequel, showing whether the boxer pursued his calling in his married life, and she continued to love him because of his physical beauty and strength. Stewart Rome, who is a well-built, active, good-looking fellow, does not look like a pugilist; neither for the matter of that did Georges Carpentier. Can a pugilist be a gentleman? It all depends. Walter West should solve the problem in the next picture. It ought not to be difficult, but it would be mighty interesting.

Practically all "The White Hope" is taken up by training scenes and the fight, with just sufficient love interest in it to illustrate the theory that a sport-loving woman is attracted to a man by his physical prowess first, and his character as a man, second.

"Kid" Lewis's Praise.

The fight is a first-rate one. There can be no doubt about that. "Kid" Lewis, who, with other boxers, saw it in the studio, has declared it to be "the finest yet witnessed for the screen." Personally, I wish Rome's opponent had been a white man instead of a black, although the title wouldn't have been used if he had been. The spectacle of a white man fighting a black is not particularly pleasing, although in this case the black was fore-ordained by the play-writer to lose.

Whatever views one may hold about boxing films, the fact stands out that the public like them—that is to say there is a big public that does so. It is for the exhibitor to determine whether his patrons care for such films. If he is sure that they do, then he cannot go wrong in booking "The White Hope," which is a well-produced and pleasing picture, inasmuch as while one sees plenty of hard knocks taken and given, there is no sign that either man received heavy punishment.

And His Lessons in Boxing.

Last Friday morning the Phillips Film Company showed a really interesting and clever exhibition of boxing by "Kid" Lewis, both in ordinary and slow movement presentation. The picture is well done, very instructive and interesting. It is both because it reveals the science of boxing, a proof of the necessity of careful training, and the results, and why certain movements are necessary.

An excellent object lesson in "the noble art of self-defence," it will interest old and young alike, and put boxing on a higher plane than it has been seen before by cinema audiences.

Pathé has also secured a good film of the Joe Beckett and Frank Moran fight of last Thursday night. Those who like their boxing meat hot and strong will get all they want in this film, which has hardly the same dramatic qualities of the Siki-Carpentier fight film, nor for the matter of that quite the same public interest. The whole of the fights of the night are compressed in one reel.

The Painstaking Producer.

King Vidor's "The Real Adventure," presented by the Phillips Film Company at the Alhambra last Friday morning, is quite a good American film, produced with all that care as to detail that characterizes Vidor's productions.

As an example of that care I can cite the case of "The Jack Knife Men," one of his 1920 productions, which I saw in the making in his Californian studios. King

SOUTH AFRICAN FILMS.
ADVERTISER SEEKS POSITION IN Natal or Transvaal; seven years' practical experience as Assistant Producer and Studio Manager. Speaking English, Dutch, French, and German.
Address, Craaynestraat 4, Heemstede, Holland.

WANTED. To Sell, Cinema, Freehold. Busy town, 10 miles out of London. Old-established hall, recently re-furnished throughout by Hamptons. New electric installation. Lawrence screen. Good going concern. Capacity over 700. Price (out-right), £7,000. Box 472, "The Era."

Vidor wanted real jack knife men—the men who tramp the Mississippi in old hulks, living from hand to mouth, making toys from wood, and doing everything except real work.

He had searched the Mississippi for these men for more than three months, and not one that he found could be induced by the offer of any number of dollars to quit his river tramp life for a few weeks' certain job in a studio. Fortunately, he found three living in retirement in the foothills in California, and they agreed to play their real lives in the picture.

Business First, Love Afterwards.
The heroine of "The Real Adventure" is his wife, Florence, a charming, modest little woman, already a favourite with British audiences. The story is quite passable, and deals with the lives of a husband—typically American—who is so darned busy in the office and elsewhere that he has no time for domestic happiness. He is all for material success. She wants to live in an atmosphere of love that takes no account of the hard road that men must tread if they would succeed in their work. Of course, it all comes right when both understand that material success is not the passport to happiness, but that happiness itself is a great high road to material success.

There are some fine Californian snow and rain storm scenes in the picture. Few people here know that in this land of sunshine for ten months out of twelve, the Sierras—the spurs of the Rocky Mountains—are covered with snow all the year round, and supply the water for the people in the cities.

Some Americanisms.
"The Real Adventure" ought to be edited so far as sub-titles go, for this country. How many here know what the hero means when he says "I'm taking the Century back to Chicago"? The average American east of the Mississippi knows that he means "I'm going back to Chicago on the Twentieth Century Limited, the fastest train in the United States, which does the journey of a thousand miles from New York to Chicago in eighteen hours."

Then again: "You won't get any kick out of that show. It's a bunk." Out! Bunk! Why give us that outrageous Italian-American out, for "out of," and "gotta" for "got to"? The English people have not yet learned the American language although it is astonishing what a lot they have picked up from the screen.

If it is acting with a touch of genius in it, Swedish films want a lot of beating. True, most Swedish stories are of the heavy type, inclined to morbidity, but they are stories of great strength of character, well drawn, finely produced, and splendidly acted.

A Love Child Problem.
"The Love Child," shown at the Alhambra last Wednesday by the International Cine Corporation, is a story that, despite its sombre character, will go right home to every woman and girl who sees it. A young girl of middle-class parents, loving not wisely but too well and bringing shame upon her mother, puts the child out to nurse. A real lover comes along; they are married. Her secret is well kept for a time, but, thinking to cast it out of her life for ever, the mother reports the death of her child to her, only to drive her to secret drinking to still the cravings of her mother's instinct for her child. The mother's object is defeated, the truth has to be told to save the girl-mother from a drunkard's end, and all is well.

Deceit and Drink.
In this story the Swedish producers attempt to show us two evils—deceit and drunkenness. One, they say, is caused by the harshness of convention which decrees that the woman alone shall bear the burden of the shame; the other is caused by the supposition that the drinking of intoxicating liquors can banish worry and distress.

Largely owing to the fine acting of Astri Torsell, the girl-mother, the story is convincing. The scene of her meeting with her child whom she thought was dead is strong enough to win her the sympathy of any audience, and puts over the picture.

Women and Mother Love Stories.
Exhibitors whose patrons—and they will be mostly women—love the stories that show the strength of mother love—the truth that women, no matter who the father of their child may be, count it as part of themselves, and love it all the more intensely because of its lack of a lawful father's love, will find in "The Love Child" all they want in justification of the oft-made statement that the depths of maternal love are beyond man's understanding. Personally, as a man, I shouldn't care for my film fare to be on the lines of "The Love Child," which is hardly bright enough—how rarely such stories are—but as 75 per cent. of film patrons are said to be women and girls they, and not men, will appreciate the qualities of the picture and find in it just those emotional touches which make them feel ever so much better, after experiencing them.

Elaborate and Correct.
With much elaborate printing, with a costly synopsis, cleverly designed and happily conceived, the Incorporated British Renters presented last week some short films called "The Romance of History." Most schoolboys detest history, for it generally means learning a number of names and dates of people and of battles. We know that is all wrong, and that history is really the life stories of people whose actions have through the centuries shaped the world as we find it, a shaping that is still going on through the lives of people to-day.

Hilaire Belloc Approves.
Personally, I love history, especially that of our own country, and I found these film cameos quite agreeable entertainment. Hilaire Belloc, who is a historian of high standing, naturally looked with favouring eye upon these productions, as one who should say: "I have urged the production of historical films, and here they are." And he went on to say they were correct. Who shall contradict him? History as it

is written is the story flavoured with inborn or acquired prejudices and antipathies of the historian. And if the merits of the stories were discussed until Domesday the historians no more than the doctors would ever agree.

So I am going to leave alone the question whether these romances of history represent the basic truth or not. The only thing that matters to exhibitors and their patrons is: do they entertain?

We cannot take the judgment of historians on the subject of film entertainment, any more than we can take the opinions of the masses as to the correctness of the historical facts. If people like historical romances they will get by. They are, at all events, a relief from the modern drama of everyday life of to-day. In these days of playing for safety in production the making of historical romances in tabloid form was a daring experiment, and there I will leave the matter.

Margot Tells Her Children.

Margot has had a private view of "Tell Your Children," and, as might be expected from one who has won fame by telling everything she knows about people she has met, went into raptures about it. I have no doubt that her enthusiasm on the telling side of life will be greatly appreciated. But who is Mrs. Asquith, that her view on films can be accepted as infallible? Did she tell her children, and especially her son Anthony, who accompanied her, what the film was about?

I hear the Scala show of "When Knight-hood was in Flower" yielded during the first week £1,750 to the combined Hospitals Appeal Fund.

A Date to Remember.

A reader asks me when the first exhibition of moving pictures in London was given at the Empire? The always correct Will Day, the historian of the moving pictures, promptly replies, October 25, 1895, and, he added to me, that that very morning Lumiere, who gave the exhibition, had sent him the original machine which was used, and operated by Matt Raymond, as the electrician. This machine is to be added to the wonderful exhibition Will Day has placed in the Museum in South Kensington.

Presentation to L. Oswald Hillier.

A presentation of a heavy gold cigarette case, suitably inscribed, was made on Wednesday of last week, at a gathering of the staff of the Premier Super Cinema, High-street, East Ham, to Mr. L. Oswald Hillier, the manager, who is leaving to take charge of the new Iford Premier Super Cinema, opened on Saturday. Mr. Hillier is succeeded at the East Ham Premier Super Cinema by Mr. Joseph M. Canon. Mr. Canon was formerly with the Empire Cinemas, Ltd., and was for some time at the Picturedrome, Eastbourne.

How Film Corners are Turned.

In America nothing is certain in the film industry. What looks like an impregnable fortress to-day, topples in ruins to-morrow. The sappers and miners are always at work. Anyone in the film industry both in America and in this country must exercise ceaseless vigilance, so numerous and so rapid are the changes. In America exhibitors have got together, as many did when the First National was started, and have formed an organisation which is ready to offer any renter a four-hundred-night booking for his picture. This is a tempting offer, and one which is likely to hit the big distributing concerns, which have been in the habit of giving all first runs to their own and other big circuits, leaving second run shows to come along when the name of the picture has been forgotten.

"A Question of Honour" lives in the memory by reason of its fine character drawing. In that sense it makes a very good impression, and is unquestionably good entertainment.

An Avalanche of "Wives."

Despite the fact that 75 per cent. of the patrons of cinemas are said to be women, I do wish there wasn't such an avalanche of films about wives.

It all began in March, 1920, in Los Angeles, when Cecil B. De Mille, producing by a report of Judge Taft, of the Divorce Court of Los Angeles, about the 20 divorces per day there, brought out a film called "Why Change Your Wife?" which ran for two months at Sid Grauman's million-dollar cinema in that city, and made a heap of money in America, where it was well appreciated.

Makes Us Laugh.
"A Girl's Desire," a Vitaphone picture, which got the Universal certificate from the Film Censor, is a story of an American family which sighed for an alliance with the aristocracy of this country, first getting their genealogical tree from England, from whence they sprang.

A school crest club in America, above all things, and Alice Calhoun to make the picture worth while seeing, that is, assuming Alice Calhoun pulls, "A Girl's Desire" is a typical American production, of average quality, that makes us laugh.

Recent New Offerings Include:
"The Chicken Parade."—A really good Vitaphone comedy of two reels.

"The Face Between" (Jury).—With Bert Lytell in an original and entertaining story in which he doubles very successfully.

"The Woman Who Walked Alone."—A Dorothy Dalton picture, issued by Famous Players-Lasky, in which the life of an English earl is gayed.

"John Smith."—A Pathé comedy of really high merit—excellent entertainment.

"Social Ambition."—A U.K. production which guys the social climbers of America in amusing fashion.

"The Secret Four."—An Eddie Polo serial full of Polo thrills, and calculated to show the cleverness of an American in beating the foreigner in trying to corner oil.

"The Trouper."—That is a member of a troupe of lively actors, with Gladys Walton as the heroine (Universal).

"Rising Sun Comedies" (three), in which Louie Freer makes her reappearance, may be put down as attempts to produce comedies.

ENTERTAINMENT FINANCE.

Few Movements.

PICTURE PLAYHOUSES.

Movements in the prices of entertainment shares have been few and far between. In the cinema group a firm tone has been maintained. Associated Provincial Picture House shares have settled to a middle, with, however, one or two buyers at 5-16. London Palace (1921) have made no progress, Provincial Cinemas "B" Preference hardened to 1s. 6d., and the Ordinary were 3d. better at 8s. Still Picture Productions at 1-2 were idle, but the Preference changed hands up to 1, closing at 9-16 middle. "Kingsway" shares firmed up a little on the colder weather indications, the Ordinary changing hands up to 9-16 and the Preference 15-16.

Theatrical shares have been equally uninteresting, but here also the sagging tendency which has been observable during the summer months has been arrested and prices look more stable. Coliseums have been fairly freely dealt in, and closed as high as 23. London Pavilions also changed hands at this figure, and the Preference came into line and looked a good market. Moss' Empires were par to 5d., and Victoria Palace at 14 found purchasers. The market still considers the latter shares cheap.

PRESENT PRICES.

KINEMAS.		
Associated Provincial Picture House (1921)	5-16	
London Palace (1921)	5-16	
National Electric Theatres (10s)	1-1	
Provincial Cinemas Theatres	1-1	
Lo. 10 p.c. Part Pref. Ord.	7-8	8-3
Do. 2 p.c. Cum. "B" Pref.	11-0	12-0
Do. 7 p.c. Cum. "A" Pref.	12-12	
Still Picture Production	1-1	
Do. 8 p.c. Cum. Part Pref.	1-1	
Still Picture Theatre (Kingsway) (10s)	1-1	
Do. 14 p.c. Cum. Pref.	12-12	
Do. 7 p.c. 1st Mt. Deb. (Stock)	87-92	

THEATRES AND MUSIC HALLS.

Alhambra	14-12	
Coliseum Syndicate	2-2	
London Pavilion (25)	2-2	
Do. 6 p.c. Cum. Pref. (25)	2-2	
London Theatre of Varieties	7-8	
Do. 7 p.c. Cum. Pref.	7-8	
Moss Empires (25)	4-4	
Do. 5 p.c. Cum. Pref. (25)	31-34	
Oxford (25)	3-3	
Theatre Royal, Drury Lane	3-3	
United Varieties Syndicate	3-3	
Variety Theatres Consolidated	3-3	
Victoria Palace (10s)	1-1	

The report and accounts of Picture Playhouses, Ltd., for the year to July 31 last states that profits consisting of interest, dividends, commissions, etc., amount to £10,307. After deducting office and general expenses and directors' fees, £2,511, and income-tax, £2,350, there remains a balance of £5,355.

The balance brought forward from the previous account amounts to £25,330, which, added to the above, gives a total of £30,685 available for disposal, subject to corporation profit tax.

Having regard to the difficult period through which the industry is passing, the directors have decided to carry this sum forward to the next account. The meeting is fixed for October 24, when doubtless full details regarding the difficulties of the period covered by the present accounts will be forthcoming.

NEW COMPANIES REGISTERED.

CELSUS ART FILMS, LTD.—Regd. Oct. 6. 1. Sandmere-road, Clapham, S.W.4. To carry on the business of film producers, photographers, producers and dealers in pictures. Capital, £1,000 in 1,000 shares of £1 each. Directors: W. Bunyan, 1. Sandmere-road, Clapham, S.W. (Man. Dir.); E. A. Ireland, 6, Grosvenor-gardens, East Sheen, S.W.14.

SILVERHILL CINEMA (ST. LEONARDS), LTD.—Regd. Oct. 7. 36, Red Lion-square, W.C.1. To carry on the business of cinematograph, theatre, and music hall proprietors. Capital, £100 in 100 shares of £1 each. Directors: T. Morgan, West Lodge, Sedlescombe-road North, St. Leonards-on-Sea; Miss Sarah K. Morgan, Rodebloom, Wye, Kent.

WYNDHAM STANDING AT THE BLUE HALLS, HAMMERSMITH.

Last Saturday evening a large audience gathered at the Blue Halls, King-street, Hammersmith, to witness the personal appearance of Mr. Wyndham Standing, who

he will be one of the world's happiest young women, and after returning from America she will come back to this country as Miss Talmadge wants her to—worthy of England."

Mr. Standing explained how difficult it was to inspire the real English atmosphere in American pictures, even with the numerous technical British experts the producers had to advise them on this film.

Mr. Standing is a Britisher who went to America some years ago, and has achieved great success. He was besieged at the Blue Halls, Hammersmith, on Saturday by the ladies of the audience for his autograph, and large queues waited to catch a glimpse of him.

Mr. D. A. Abrahams, the general manager of the theatre, is to be congratulated on the excellent prologue which preceded the picture, and the arrangements made for the reception of Mr. Standing. He has numerous good things in store for his patrons, and would like to have the opportunity of presenting all British screen stars to his audiences at the Blue Halls.

is the star playing opposite Miss Norma Talmadge in "Smilin' Through," the big attraction there last week.

Mr. Standing addressed the audience, and explained what a delightful person Miss Norma Talmadge (who, by the way, has promised to appear at the Blue Halls when visiting this country) is to act with. He spoke of his work with the beautiful star, and said: "I wish to congratulate all British girls upon the interest Miss Talmadge has taken in them, and when the Press, through Miss Talmadge, has discovered the right girl, and has had training under Miss Norma Talmadge and her sister Constance,

Germoline is matchless as a remedy for

Eczema Piles Skin Eruptions Pimples
Itching Ulcers Ringworm Chapped Hands
Rashes and all cut, bruised, itching or ulcerated surfaces.

Germoline
The Aseptic Skin Dressing

THE WEEK'S RACING.

Lights on the Cambridgeshire.

ANOTHER WINNING WEEK.

The good fairy was on our side last week, and the first five tips came off trumps, amongst them Wild Mint, 9 to 2, so that on balance we are to the front. That is as it should be—a little encouragement to a very deserving cause. We hope it may continue to go in our favour to the end of the flat race season. When it comes to the jumpers we are on surer ground still, despite the fact that they are up in the air part of the time.

The result of the Cesarewitch was a staggerer, one of the horses that one could feel reasonably safe in discarding as unlikely to stay the distance holding his rivals at bay all the way. Earlier in the season he had tried cutting-down tactics unavailingly. At Ascot he foundered utterly when it came to racing in, and the endeavour to cut down Vilna all the way in a race of less than a mile and three-quarters at Sandown ended dismally, the colt virtually running himself to a standstill, and Vilna winning by six lengths.

Many people have sworn to burn their form-books as any criterion of merit, but there is no need to do that. The form-book as a rule works out very well when properly applied, and this result only supplies one of the glorious exceptions. The fact that there have been several such within the past month makes no difference. So far as we can gather those most nearly connected with the winner were amongst those most greatly surprised.

The only conclusion one can come to is that this year's field was made up of about the worst samples of class stayers that ever went to the post for a Cesarewitch. It must have been a bitter pill for those astute trainers who had assured themselves of the abilities of their charges to both go fast and stay, to see them like rocking-horses peering away, certainly, but getting no farther.

The Cambridgeshire.

Well, the Cesarewitch is a thing of the past, and the question now is—what is going to win the Cambridgeshire? There have been several public trials of strength over the past week or so that should assist us in coming to conclusions, and we may as well run over them.

The Duke of York Stakes is a somewhat fallacious trial if we take past results as any criterion, as within quite a few years Long Set, Honeywood, Cantilever have, after performing poorly at Kempton, gone on to victory at Newmarket. The courses are dissimilar, and coming round a bend a very different business to a straightaway gallop.

At Kempton, Soubriquet ran home an easy winner, with Poisoned Arrow, who started slowly and was a long time in getting to work, second, and Tetrabazza third. At Newmarket, Poisoned Arrow meets Soubriquet on 7lbs. better terms, and it certainly looks as though he must be a terrible danger so far as he is concerned, especially if he cuts out the slow beginning next Wednesday. At the same time, the filly won easily, and is still coming on, so that the difference in weight cannot be accepted as prohibitive in any sense.

There was excuse for Sicyon, in that he was kicked at the post, and afterwards interfered with in running. He also meets Soubriquet at an advantage of 7lbs. as against the Kempton weights, and while he was beaten by Franklin and Torelore at Newmarket, he was certainly by no means disgraced, indeed, at the Cambridgeshire distance he was well in it.

Evander is favoured to the extent of 10lbs. with Soubriquet, and he is credited with having since beaten Sicyon and Pondoland in a trial. Still, home trials can be very fallacious so far as casual observers are concerned, and it would be safer to wait and see what the market says about it before troubling unduly in this direction.

Another fine gallop that may well put us on the right line was that between Stratford, Re-echo, Sister-in-Law, Roman Bachelor, and others. Stratford won by a

length from Re-echo, Sister-in-Law being beaten a neck for second place, and Roman Bachelor apparently outpaced and out-stayed. Seeing that Stratford meets Sister-in-Law on better terms next week, he stands out as having won a real good public trial. He should beat her again, and while, for the length, Re-echo gets an advantage of 2lbs., this does not look sufficient to enable him to bridge the difference.

Later in the week Lady Slepner very easily disposed of O'Dorney and a fair field, but so far as she is concerned, we stand on Stratford to take care of her, to say nothing of Poisoned Arrow and Sicyon doing so.

It is all very open at the moment, but Stratford, Soubriquet (if she runs—which is in the balance), Poisoned Arrow, the best of Mr. Sol Joel's (Sicyon, Evander, or Pondoland), Torelore, Express Delivery, and, of the light weights, Rock Fire are all real fighting quantities, and while we hold immense respect for Stratford and Soubriquet, we shall stand

POISONED ARROW
as a sound every way proposition, and expect Mr. Sol Joel's selected to prove the danger.

Hints for the Week.

On Thursday at Doncaster the Autumn Fox Stakes provides a fine opportunity for MY LORD to add to his late victory. He will have to travel, though, to beat Cos, if she turns out, despite the 18lbs. advantage in weight. The Harewood Handicap will need a speedy one; but while dreading the upper division, we stand on ORDERLY and High Society to pick this up between them. ALARIC holds a fine chance for the Clayton Three-Year-Old Handicap, and only in his absence should we fancy Dark Fox each way.

On Friday the Downe Nursery will bring out some very speedy ones. Pharos is not out of it despite his 9-7, and of the others Su Su, Benrinnes, and Holihone look attractive. We shall stand on BENRINNES to win this, and next to him like Su Su. For the Durham Handicap between Thoughtless, Bowood, and Snow Grass, we elect to stand on BOWOOD as the winner, and regard Thoughtless as the danger.

On Saturday the quality is very poor, and in taking BEDA as likely to win the Blytheholme Nursery and PICCADILLY for the Stockton Autumn Handicap, there is not a deal of faith in it.

At Newmarket on Tuesday, for the Old Nursery Stakes we like Brown Rajah and Ctesiphon, and of the pair hold a slight preference for the latter, a somewhat unlucky loser at the last meeting. The Rutland Handicap gives BOWOOD an opportunity, and while he is not the gamest in training, he should be sound each way. The danger we take to be Bhuidhaonach.

On Wednesday, the Cambridgeshire has been fully dealt with. We think POISONED ARROW each way a sound proposition, and of the others like Stratford and Soubriquet. CADABRA holds a good sporting chance for the Houghton Handicap. She is now at her best.

With regard to the question by a correspondent as to whether a non-runner should be followed up, we certainly suggest this being done in the event of the horse being engaged in several races during the current week. It is often impossible to decide with certainty just what race they may go for. Often enough the owner himself does not make up his mind until the last moment. Once a full week has elapsed, and we have had a further opportunity for judging their chances, let them go.

We have been asked for a few to follow, and although it is somewhat late in the season, suggest the appended dozen:—

Brown Rajah, Backwood, Ceylonese, Ctesiphon, Evander, Poisoned Arrow, Charabelle, Ecila, Blue Cloud, Spes, Jacquot, Tordonia.

"The Tragedy of Mr. Punch," the fantastic play by Russell Thorndike and Reginald Arkell, which was amongst the main plays at the Little Theatre during the period it was given over to Grand Guignol productions, has been published by Duckworth and Co., at 3s. 6d. net.

WANTED

few Gentlemen who can place sums of £5 at S.P. on advertiser's horses running under both rules of racing. Successful applicants will be secured against personal loss and paid well for their services. Write in confidence, enclosing stamped envelope, to—

ADVERTISER,
GRANBY VILLA, NEWMARKET.

Eczema & Rashes

Irritation Maddening, but Cured Completely by Germoline.

Mrs. Hutson, 141, Ashford Road, Eastbourne, says:—"I suffered from eczema on both legs, from the knees to the ankles, and the irritation was maddening. Scratching only made it spread. All treatment failed and I had suffered 18 months when I got Germoline. It was wonderfully cooling and soothing. Soon there was improvement. I took Germoline, too, and now I am quite cured and well."

Germoline is matchless as a remedy for

Eczema Piles Skin Eruptions Pimples
Itching Ulcers Ringworm Chapped Hands
Rashes and all cut, bruised, itching or ulcerated surfaces.

Germoline
The Aseptic Skin Dressing



HOME PRICE
1/3 & 3/- per tin (the larger size the more economical).
From Chemists and stores everywhere. Ask distinctly for Germ

VARIETY ARTISTS' CARDS.

SMALL SPACE (HALF-INCH DEEP)—
 One Insertion £0 5 0
 Thirteen Insertions 3 0 0
 DOUBLE SPACE (ONE INCH DEEP)—
 One Insertion £0 10 0
 Thirteen Insertions 6 0 0

THE ELLIOTT SAVONAS

Present "THE GARDEN OF HARMONY"

Oct. 16, OLDHAM. Oct. 23, PAV., LIVERPOOL

Last Two Weeks VACANT this year, Dec. 11 & 18

Per. Address: 35, WELLINGTON STREET, LONDON, W.C.

AN ACQUISITION TO ANY PROGRAMME.

Miss LILLIE LANGTRY

THE VERSATILE COMEDienne.

ON TOUR

BILLY DANVERS

CHERRY AND CHUBBY.

EMPIRE, BIRMINGHAM

REEVES & LAMPORT.

LUCILLE BENSTEAD

THE AUSTRALIAN SOPRANO.

HIPPO, ILFORD

Next, COLOGNE

P.A.—23, Barton Street, W.14. Phone: 2519 Western.

FABBIE BENSTEAD

Adding a little Joy to "JOY BELLS."

EMPIRE, CROYDON

ALBERT FOSTER & NINON

In a Comedy and Song Divertissement, With a Piano.

En route SOUTH AFRICA

P.A., 476, High Road, Chiswick, W.4

GEORGE CARNEY

ALMOST HUMAN.

In FRED KARNO'S "1922," HIPPO, GOLDER'S GREEN

Agents, Messrs. REEVES & LAMPORT. All Coms., c/o, Eccentric Club.

BRUCE GREEN

THE MOST TALKED-OF-OF DAMES, ALWAYS A SUCCESS.

HIPPO, POPLAR

Next, L.T.V.

In His Latest Hits by WESTON & LEE, WILL WISE, J. P. LONG, T. W. CONNOR

NIXON GREY

COMEDIAN.

NEWPORT

Next, SWANSEA

Mr. HYMACK

"AT BOGEY VILLA."

Oct. 16, HOLIDAY

Oct. 23, ROYAL, MIDDLESBORO'

WINIFRED O'CONNOR

SOPRANO.

P.A., 49, Smith Street, Chelsea, S.W.

ELLA SHIELDS

SWANSEA.

Next, MANCHESTER

FOSTER'S AGENCY.

JACK WARMAN

THE STICK OF MIRTH.

Fully Booked. Panto, "Abanazar," Stoll Tour.

HIPPO, HULME Direction, MICHAEL LYON, Esq.

DAN RAYNER & ROY

COMEDY A LA CARTE.

MUSGROVE THEATRES, SYDNEY, AUSTRALIA

BOBBIE KERRIGAN

STILL LITTLE AND GOOD.

No Immediate Vacancies.

PALACE, HALIFAX

P.A., 14, Villa Road, S.W.9.

Phone Brixton 3347.

HINSLE

THE NOVELTY COMEDY ILLUSIONIST. Assisted by GERTIE REES.

ALBERT & ROGERS

PRESENTING OWN NOVEL SCENA.

Represented by JULIUS DAREWSKI.

FRANK VARNEY & BUTT

In SILLY SAGACITIES, by BERT LEE & R. P. WESTON.

This Week, EMPIRE, SHEFFIELD

Next, CARLISLE

JUNE MILLS

ASSISTED BY WILLIAM INNES.

THE METROPOLITAN

WALTER BENTLEY.

J. EDWARD PIERCE & ROSLYN

Always a Whirling Success.

EMPIRE, NEWPORT

GEO. FOSTER.

WILKIE BARD

KILBURN EMPIRE



EMPIRE, NOTTINGHAM

Next, SALFORD

"TEN LITTLE FINGERS,"

By J. P. LONG.

This Week, L.T.V.

Next Week, HIPPO, BRIGHTON



"TEN LITTLE TOES"

Published by FRANCIS & DAY.

Solely Represented by HARRY DAY.

Phone—1408 Brixton.



PERCY JACK MAYNE & SHERIDAN

"THE WISE JESTERS."

L.T.V. Next, GRAND, HANLEY

Phone—BRIGHTON 1408, or DAY'S AGENCY.

SAMMY SHIELDS

THE MERRY SCOT

HIPPO, LEWISHAM

Next, L.T.V.

WILL HAY

Principal Comedian,

JULIUS DAREWSKI'S

"LISTENING IN"

HIPPO, MANCHESTER



M'LITA DOLORES

LEADING LADY in Julius Darewski's

"LISTENING IN."

AUSTIN RUDD

"Auto Suggestion" Sensational Success.

DE ALMA

Monarch of the Banjo.

All Coms., GEO. BARCLAY.

RENEE and GODFREY

ENGLAND'S LEADING BOY & GIRL DANCERS.

EMPIRE, SUNDERLAND

GEO. BARCLAY.

FRANK BENSON

THE GREAT LITTLE COMEDIAN.

EMPIRE, SUNDERLAND

Perm. Add., 2, Stockwell Terrace, S.W.9.

Phone 859 Brixton.

KATIE HUGHES

THE NEW STYLE ENTERTAINER.

MARIE BRETT

Panto, 1922-3, "ALADDIN," GRAND THEATRE, HULL

Phone: Hammersmith 2743.

BARTON & ASHLEY

59, Gower Street, W.C.1.

PEARL & LINA MITCHELL

The Brilliant Young Violinists and Pianists.

HIPPO, SOUTHAMPTON Next, KILBURN EMPIRE

P.A., 16, Fawcett Street, South Kensington, S.W.10.

SCOTT SANDERS

"ON THE ROAD TO ANYWHERE."

BRADFORD Next, CARLISLE

Exclusively Represented by REEVES & LAMPORT.

SAM. W. LA VEEN presents JULIUS & BRUTUS.

Played by

LA VEEN & CROSS

Coms.—PERCY BISS, Esq.

HERBERT CLIFTON

Booked Solid Keith's Circuit, U.S.A.

MOSS and STOLL CIRCUITS.

FOSTER'S AGENCY.

ROBB WILTON

EMPIRE, LEEDS

Next, PALACE, MANCHESTER

Note New Address: 1-13, Elsham Road, Kensington West, W.14. Phone, Park 4893.

All Coms., to GEO. BARCLAY, 221, Brixton Hill.

TALBOT CORRELL

Coms. F. H. REEVES & LAMPORT.

PALACE, MANCHESTER

FRANK A. LOUIS NOLAN & HOLT

In a Sing Song by R. P. Weston & Bert Lee.

PALACE, BLACKBURN

All Coms.: WORLAND S. WHEELER.

DAISY TAYLOR

SCOTLAND'S FOREMOST COMEDienne.

ISLINGTON EMPIRE

Sole Agent: GEO. BARCLAY.



EXETER

Coms.: Reeves and Lamport.

LESLIE BARKER

PRESENTING ORIGINAL COON STUDIES

T. R. BRADFORD

PAUL MAY WITT AND STEVENS

WEST HARTLEPOOL

CLARICE CHESNEY

DAINTY COMEDienne AND DANCER.

SHOREDITCH OLYMPIA

ZETTA MOR

THE IMPRESSIONIST.

PALACE, SALFORD

All Coms.: R. H. GRANVILLE.

ANNIE ROONEY

FEATURING NEW CHARACTER STUDIES.

DICK HENDERSON

THE YORKSHIRE COMEDIAN WHO SINGS.

HIPPO, NEWCASTLE

Note new address—2, Brunswick Mansions, Handel Street, W.C.1.



Mlle. OLGA

MORSELLI

AND HER VIOLIN.

FRANK MELVIN

ORIGINAL.

DAVE

CARRIE

LOCH & LOMOND

"In Characteristic Scenes."

MANCHESTER

Next, BIRMINGHAM

W. E. WILLIE COLE & ROBBINS

EBONY ENTERTAINERS.

WOOD GREEN EMPIRE

Agents, F. & H. REEVES & LAMPORT.

MEGAN BROS.

STILL ALIVE AND KICKING.

GRAND, HANLEY

HARRY GUNN

HALIFAX

FULLY BOOKED

Next, GLASGOW

Phone 272 Walthamstow.

ALEC DORA DAIMLER & EADIE

IN MERCURIAL MELODIOUS MIRTH.

SHOREDITCH EMPIRE

All Coms., REEVES and LAMPORT.

BERT. MADDISON

IN BURLESQUES.

EMPIRE, YORK

ALBERT WHELAN

COLISEUM

JEN LATONA

HIPPO, HULME

Next, NEW CROSS

RENE RALPH

IN DAINY SONG STUDIES.

QUEEN'S PARK HIPPO.

Next, HIPPO, HULME

HILDA MUNDY

Still Walking

BILLY CARYLL

"THE SMITH FAMILY"

THE EMPIRE, LEICESTER SQUARE

Business Coms.—REEVES & LAMPOR.

THE PALLADIUM

IN

"Rockets."

Agent—

TOM RACEY.

Business Mangr.—

CHAS. PROCTOR.

IVOR VINTOR



DOROTHY McBLAIN

THROAT WHISTLING AND MONOLOGUES.

P.A.—79, BALHAM PARK ROAD, LONDON, S.W.12.

MARJORIE FULTON

THE DAINY ENTERTAINER.

KILBURN EMPIRE.

Next, L.T.V.

Phone No.: Streatham 2023.

DOLCE CARIELLO

The Anglo-Italian Songstress.

Playing Lead in "Jingles"



Mme. VERA

LAVROVA

(Baroness Royce Garrett)

SOPRANO

P.A., 9, Lawn Road, N.W.3; and DANIEL MAYER, Ltd.

RISTORI

AND PARTNER

EMPIRE, LIVERPOOL

Coms., 117, Sudbourne Road, Brixton.



M. MINQUITO presents the Famous

JOE & WILLY

In a New and Original Comedy Act, introducing

Hand Balancing, Tumbling and Dancing.

Oct. 25, HIPPO, STOCKPORT

Wire—3, Hall Street, Stockport, Cheshire.



COME OVER

LUCAN & McSHANE

PAISLEY THEATRE

No Vacancies till May, 1923.

ALEC REGAN

Fred Karno's "1922"

GOLDERS GREEN HIPPO.

"PUNCH"

A Bowl of Fun and Music.

With the most Expensive Cast ever presented, including

PIMPLE & BROS. WALSH

Britain's Greatest Film Comedian.

The "Feature" of all Tours.

BERT GUNNELL

THE DUDE

in "ROCKETS."

On Tour.

FREDDIE FORBES

(EDIS & FORBES) "A Study in Imbecility."

Now Playing in "ROCKETS" at

THE PALLADIUM, W.

TOMMY HANDLEY

Starring in "WRANGLE v WRANGLE."

All Coms: Norris & Clayton



SIMON WERY

The Eminent Pianist

HIPPO, NEWCASTLE

Next, TIVOLI, NEW BRIGHTON

LLOYD & MONTROSE

BOB

Novel Entertainers

JUNE

HIPPO, LEWISHAM

All Coms: 11, Furlong Road, Holloway, N.7.



WILL FYFFE

SCOTTISH CHARACTER COMEDIAN.

WOOD GREEN EMPIRE

All Coms., TOM PACEY.

SYD. WALKER

PALACE, BLACKPOOL

presentatives—GEO. BARCLAY & WALTER BENTLEY.

LILY LONG

6 ft. of Comedy.

"Smoke Rings"

HIPPO, SHEFFIELD

All communications direct. 10, Ladbrooke Square, W.

HAL WRIGHT

THE BURLESQUE COMEDIAN.

HIPPO, ILFORD

G. H. ELLIOTT

THE ORIGINAL CHOCOLATE COLOURED COMEDIAN.

P.A., "Setmosa," Oakington Avenue, Wembley Park, Middlesex. Phone—Wembley 67.

LILY MORRIS

Panto, Principal Boy, Messrs. Wylie & Tate.

SOUTH LONDON

NEIL McKAY

ARDWICK GREEN

Next, BELFAST

All coms., FRED FRANCIS

PEGGY and LENA

CHISHOLM

The Celebrated Australian Pianist and Violinist

SHOREDITCH OLYMPIA

Next Week, L.T.V.

TOM D. NEWELL

The Renowned Character Comedy Dame & Burlesque Dancer.

EMPIRE, LEEDS

THE OFFICIAL ORGAN OF THE AMERICAN THEATRICAL PROFESSION.

On Sale wherever there is a Place of Amusement.

NEW YORK DRAMATIC NEWS

ISSUED WEEKLY, 40 Pages Handsomely Illustrated, with Reports from over 1,000 Cities and Towns in the United States and the Foreign Stage, covered by Special Correspondents.

Has the exclusive patronage of Messrs. KLAU and ERLANGER, LIEBER & CO., WILLIAM GILLETTE, NIXON and ZIMMERMAN, NAT. C. GOODWIN, HENRY W. SAVAGE, and, in fact, every prominent Theatrical Manager.

London Office—7, Racquet Court, Fleet Street, E.C. 4.

NOTICE TO ADVERTISERS.

The Charges for DISPLAYED Professional Advertisements in "THE ERA" are as follows:—

Per Page	£38 0 0
Half-Page	19 0 0
Quarter-Page	9 10 0
Per Full Single Column	6 10 0
Per Half Single Column	3 5 0
Per Half Double Column	6 10 0
Per Quarter Double Column	3 5 0

Smaller spaces than above:—

Per Inch Double Column	0 16 0
Per Inch Single Column	0 8 0

Cheques should be made payable to "THE ERA," and crossed "Lloyds Bank." Address all communications:—

ADVERTISEMENT MANAGER,

35, WELLINGTON STREET, LONDON, W.C. 2

Telegraphic Address—THE ERA, LONDON. Telephone—4546 & 4547 REGENT.

STOLL OFFICES

COLISEUM BUILDINGS, LONDON, W.C.

COLISEUM SYNDICATE, Ltd., HACKNEY AND SHEPHERD'S BUSH EMPIRE PALACES, Ltd., WOOD GREEN EMPIRE THEATRE OF VARIETIES, Ltd., MANCHESTER HIPPODROME AND ARDWICK EMPIRE, Ltd., LEICESTER PALACE THEATRE, Ltd., CHISWICK EMPIRE THEATRE OF VARIETIES, Ltd., CHATHAM EMPIRE THEATRE OF VARIETIES, Ltd., ST. AUGUSTINE'S PARADE HIPPODROME, BRISTOL, Ltd.

Chairman & Managing Director: SIR OSWALD STOLL.

Secretary and Chief Accountant: W. S. GORDON MICHIE.

ARTISTS' DEPARTMENT: Negotiations—A. D. DAVIS.

Dates—LLEWELLYN JOHNS.

Address all communications to the Managing Director

CALLS FOR OCTOBER 23, 1922.

THE LONDON COLISEUM.

Comedie Francaise Co., Lydia Lopokova and Co., Jack Pleasants, Versatile Three, Kitty Kennedy, Frank Le Dent, Alan Shaw, Sara Melita, Bioscope.

STOLL PICTURE THEATRE, KINGSWAY.

(London Opera House.)

Pictures and Varieties.

THE HACKNEY EMPIRE.

(Rehearsal at 17.)

Company as booked.

WOOD GREEN EMPIRE.

(Rehearsal at 12.)

Holson and Bert, Daisy Griff, Squire, Fairney and Jones, Milly and Gordon Trio, The Jovers, Bioscope.

SHEPHERD'S BUSH EMP.

(Rehearsal at 12.)

Cole and Robbins, The Anartos, Wish Wynne, The Eddys, Hengler Bros., Patti Loftus, Ackerman and Wynne, Bioscope.

CHATHAM EMPIRE.

(Rehearsal at 2.)

Company as booked.

BRISTOL HIPPODROME.

(Rehearsal at 12.30.)

Man and Yuri, Clarkson and Rose, Lole and "Her," Crogle, Austin Rudd, The Ingemanns, Bioscope.

THE ALHAMBRA, LONDON, W.C.

(Rehearsal at 10.)

Company as booked.

THE CHISWICK EMPIRE.

(Rehearsal at 12.)

Company as booked.

THE LEICESTER PALACE.

(Rehearsal at 12.)

Company as booked.

MANCHESTER HIPPO.

(Rehearsal at 10.)

Company as booked.

ARDWICK GREEN EMPIRE.

(Rehearsal at 12.30.)

Pichel and Scale, Four Le Fittes, The Russian Lilliputians, Harry Claff, Alice Craven, O'Gorman Bros., Bioscope.

THE ALHAMBRA, LONDON, W.C.

(Rehearsal at 10.)

Company as booked.

THE ALHAMBRA, LONDON, W.C.

(Rehearsal at 10.)

Company as booked.

THE ALHAMBRA, LONDON, W.C.

(Rehearsal at 10.)

Company as booked.

THE ALHAMBRA, LONDON, W.C.

(Rehearsal at 10.)

Company as booked.

THE ALHAMBRA, LONDON, W.C.

(Rehearsal at 10.)

Company as booked.

THE ALHAMBRA, LONDON, W.C.

(Rehearsal at 10.)

Company as booked.

THE ALHAMBRA, LONDON, W.C.

(Rehearsal at 10.)

Company as booked.

THE ALHAMBRA, LONDON, W.C.

(Rehearsal at 10.)

Company as booked.

THE ALHAMBRA, LONDON, W.C.

(Rehearsal at 10.)

Company as booked.

THE ALHAMBRA, LONDON, W.C.

(Rehearsal at 10.)

Company as booked.

THE ALHAMBRA, LONDON, W.C.

(Rehearsal at 10.)

Company as booked.

THE ALHAMBRA, LONDON, W.C.

(Rehearsal at 10.)

Company as booked.

THE ALHAMBRA, LONDON, W.C.

(Rehearsal at 10.)

Company as booked.

THE ALHAMBRA, LONDON, W.C.

(Rehearsal at 10.)

Company as booked.

THE ALHAMBRA, LONDON, W.C.

(Rehearsal at 10.)

Company as booked.

THE ALHAMBRA, LONDON, W.C.

(Rehearsal at 10.)

Company as booked.

THE ALHAMBRA, LONDON, W.C.

(Rehearsal at 10.)

Company as booked.

THE ALHAMBRA, LONDON, W.C.

(Rehearsal at 10.)

Company as booked.

THE ALHAMBRA, LONDON, W.C.

(Rehearsal at 10.)

Company as booked.

THE ALHAMBRA, LONDON, W.C.

(Rehearsal at 10.)

Company as booked.

THE ALHAMBRA, LONDON, W.C.

(Rehearsal at 10.)

Company as booked.

THE ALHAMBRA, LONDON, W.C.

(Rehearsal at 10.)

Company as booked.

THE ALHAMBRA, LONDON, W.C.

(Rehearsal at 10.)

Company as booked.

THE ALHAMBRA, LONDON, W.C.

(Rehearsal at 10.)

Company as booked.

THE ALHAMBRA, LONDON, W.C.

(Rehearsal at 10.)

Company as booked.

THE ALHAMBRA, LONDON, W.C.

(Rehearsal at 10.)

Company as booked.

THE LONDON SYNDICATE HALLS.

PROVIDING CONTINUOUS ENGAGEMENTS FOR ARTISTS AT THE MOST IMPORTANT VARIETY THEATRES IN THE LONDON AREA.

GENERAL ADMINISTRATIVE OFFICES—

25, CHARING CROSS ROAD, W.C.

Telephone Nos., Gerrard 5654 and 5619.

Calls for Monday, Oct. 23, 1922.

LONDON PAVILION.

C. B. Cochran's Production

"Phi Phi."

NEW OXFORD THEATRE

METROPOLITAN.

Rehearsal at 12.15.

The Ten Loonies. Jack Williams & Co. in

"A Sister to Assist 'Er."

Elsie Southgate. John Luxton.

Bruce Macdonald. Crasey, Hicks and Pass.

The Daros. Phil Bransby.

TOTTENHAM.

Rehearsal at 12.

Lily Morris. Jenkins Bros.

Victor Niblo's Birds. Isene May.

The Two Florimonds. Dorane and Wood.

Dennis Towns, etc.

SOUTH LONDON.

Rehearsal at 12.

Joe Elvin and Co. in

"Private Enquiries."

Jay Whidden. Auntie and Cyclists.

FELDMANISM

Telephone: Gerr. 4,447.
5,153.

125, 127, 129, SHAFTESBURY AVENUE, W.C.2.

Telegrams: "Humfriv, London."

OUR PORTRAIT GALLERY.

The Duncan Sisters.

An excellent act is put forward by these accomplished performers, whose recent appearance at the London Coliseum was the signal for much hearty appreciation on the part of crowded audiences there. The Duncan Sisters have a keen eye to the "right song," and in Feldmanism they have unbounded faith. Hear them at "Round on the End and High in the Middle" and other products of Feldmanism and you will understand their appreciation of us and the public's appreciation of them.

FOOTLIGHT FLASHES.

The Proper Equipment.

The seeker after success, if he is to gain his objective, must have the proper equipment and the ability to use it to the best advantage. This is not a matter of opinion, it is a statement of fact. An Arctic explorer who set out on a push bike would be subject for pity. He would be a failure before he turned a wheel. Equally unfortunate are those performers who endeavour to court success by means of unsuitable songs. They also are predestined to failure.

If you are a performer whose principal



equipment is songs it is up to you to secure the best in that connection. Feldmanism supplies it.

Effie Mann

has taken up the premier ballad, "Smilin' Through" also "Gay Butterfly," in both of which numbers this accomplished artist will find full scope for her undoubted abilities.

Following On.

Doris Lindsay, who is a daughter of the late Louis Lindsay, the well-known Glasgow comedian, sends an appreciative note regarding Feldman numbers, with which, she tells us, she is consistently successful. Her latest winner is the popular "Hiawatha's Melody of Love."

Hilda Denton

tells us she is pleased she took up "The Sheik of Araby," which, she adds, "My audiences simply love." Miss Denton is going out on another Feldman winner, of which more anon.

Broadcasting.

Recent programmes of broadcasting concerts (from Marconi House) have included "The Sheik" and "When Shall We Meet Again?" (vocalist, Olga Royce), "Ma" (vocalist, Mollie Seymour), and "Marry in Blue" and "Keep on Smiling" (vocalist, Jimmie Plant).

The Gleesome Singers,

whose artistic work is so well known and highly appreciated, have just added another number to their long list of successes. The new number is entitled "Down the Winding Road of Dreams," and is being featured by the party at Murray's Club this week to the heartiest of applause.

FELDMAN'S

Great Comedy Song

CHARLES

(CHA-CHA-CHA-CHARLES)

GET IT NOW!

Band Parts Ready.

B. FELDMAN & CO.

FOOTLIGHT FLASHES.

Feldmanism at Finsbury.

Finsbury Park Empire had Dorothy Ward and Shaun Glenville on the programme last week, and, as usual, these two first-class and highly popular performers specialised in Feldmanism. They had an appreciative house with them all the way.

"Surprises" Revue.

says George E. Pratt, musical director, is making a big success, the principal numbers being "Crooning," "Drifting," "You're Got To Be Cute As Well As Beautiful," and "We Ain't Got Much Money." A dainty number entitled "Fancies" is being added.

"A Huge Success."

This is Seymour Collins' description of "The Sheik," which, he adds, is quite the best of three numbers featured regularly by him. Mr. Collins hopes to keep "The Sheik" going for quite a long time.

Joan Lanchester.

who is starring in Robert Kent's "Uniques," says: "Mr. Kent is going to give a 'Feldman' night each week, and we all look forward to big success." They will not be disappointed.

"Dare Derek, Feldmanist."

This is how our genial friend signs himself. In his interesting letter he mentions



that he is "doing enormous" with his all-Feldman rep. in "Yes, Auntie," "Ma," "I Wanted a Good Girl," "Bantry Bay," "Sit By the Window," and "Bimini Bay" are amongst D.D.'s select.

A Successful Producer.

We refer to Frank A. Terry, producer of Cullin's Royal Pierrots, Cullin's Optimists, Mabel Leslie's New Cadets, and Harry Leslie's Seven Nobodies, who writes: "We have played some 30 Feldman numbers during the past season, and all have proved enormously successful."

The Coloured Revue.

"Going Some" is at the Holborn Empire this week, and particular attention is being paid to the clever work of Dixie Wood, the celebrated versatile coloured comedienne, whose big effect is gained in "The Sheik." Holborn patrons know a good thing, and in "The Sheik," as sung by Miss Wood, they agree they've got one.

New Ideas.

George Norton, of Norton and Wright, have some brainy ideas for panto, work, and Feldmanism plays a prominent part in such ideas. This popular duo are working numerous Feldman numbers in "Heads and Tails," and they know the value of the musical goods produced at Feldman Building.

With Special Effects.

A fine song scene is that produced by Wright and Hartley (soprano and tenor), who make a real artistic feature of the attractive ballad "I'll Forget You."

Len Drew

is pleased to say he is "working 'Mississippi,' and doing splendidly with it."

Feldmanise—and Make Your Turn a Triumph.